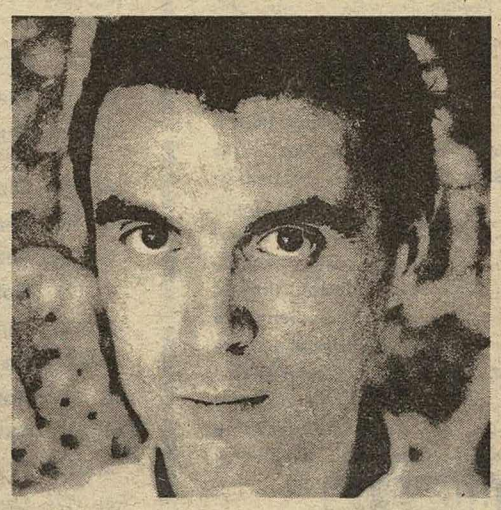
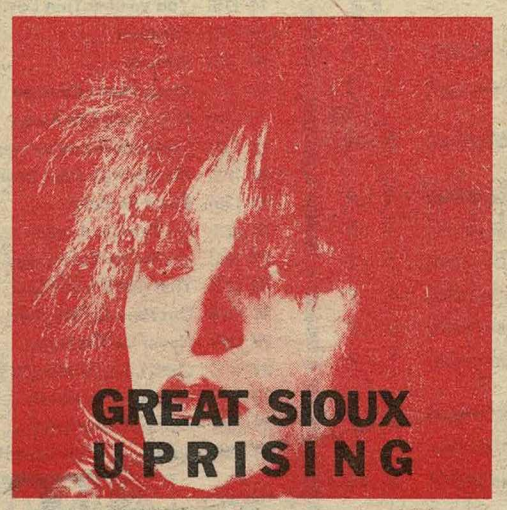
8 November 1980 US $1.75 (by air) 25p ISSN 0028 6362

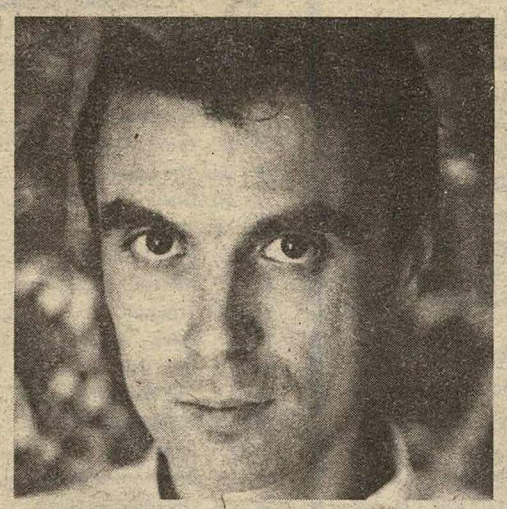
Aus 55c NZ 60c Den Kr 9.50 Fr NF 8.50
Ger Dm 3.50 Malaysia $2.25 Spn 110pts

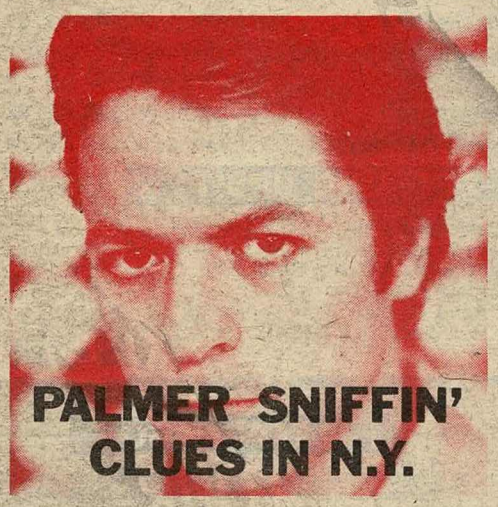
NME
NEW MUSICAL EXPRESS

NINE HEADS ARE BETTER THAN FOUR
EXCLUSIVE TALKING TALK-IN

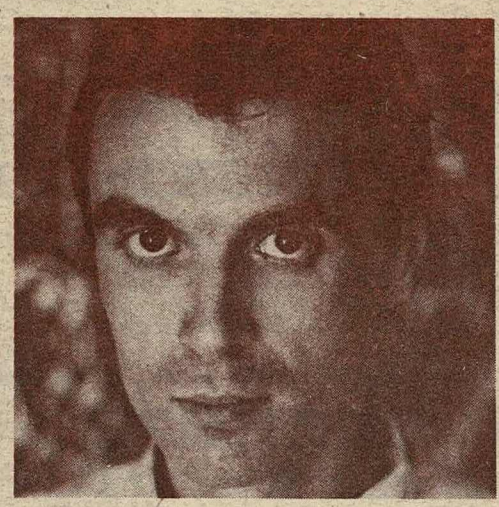








PALMER SNIFFIN' CLUES IN N.Y.



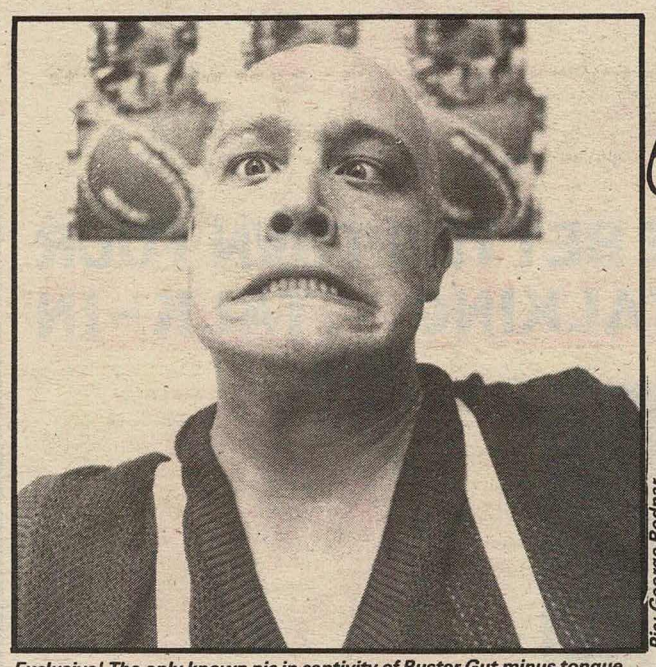
•HUMAN LEAGUE SPLIT •RATS RETURN •JAM

•DIAGRAM BROS• BABYLON•

Talking Heads. Pix by Anton Corbijn, except Siouxsie Sioux by Peter Anderson.

NME CHARTS

WEEK ENDING
November 8th, 1980



Pic: George Bodnar.

Exclusive! The only known pic in captivity of Buster Gut minus tongue. With Bad Manners at number five in this week's singles chart, an excited Buster commented "Mmmph."

Pic: Knud Orsted, Atlantic Press Agency.

Exclusive! An exciting new talent breaks into the album charts at number 25. So who better to unveil the new look NME than "Little Miss Dynamite" herself?

UK SINGLES

This Week	Last Week			Weeks in	Highest
1	(1)	**Woman In Love**	Barbra Streisand (CBS)	5	1
2	(2)	**What You're Proposing**	Status Quo (Vertigo)	4	2
3	(4)	**When You Ask About Love**	Matchbox (Magnet)	5	3
4	(10)	**Enola Gay**	Orchestral Manoeuvres In The Dark (Dindisc)	4	4
5	(10)	**Special Brew**	Bad Manners (Magnet)	3	5
6	(3)	**D.I.S.C.O.**	Ottawan (Carrere)	7	2
7	(14)	**Dog Eat Dog**	Adam & The Ants (CBS)	2	7
8	(5)	**Baggy Trousers**	Madness (Stiff)	8	2
9	(—)	**Fashion**	David Bowie (RCA)	1	9
10	(8)	**If You're Lookin' For A Way Out**	Odyssey (RCA)	6	6
11	(16)	**All Out Of Love**	Air Supply (Arista)	4	11
12	(12)	**Gotta Pull Myself Together**	Nolans (Epic)	5	12
13	(7)	**Love X Love**	George Benson (Warner Bros)	6	7
14	(19)	**One Man Woman**	Sheena Easton (EMI)	2	14
15	(6)	**Don't Stand So Close To Me**	Police (A&M)	7	1
16	(17)	**Army Dreamers**	Kate Bush (EMI)	4	16
17	(25)	**Suddenly**	Olivia Newton-John/Cliff Richard (Jet)	2	17
18	(13)	**Casanova**	Coffee (De-Lite)	5	10
19	(28)	**What's In A Kiss**	Gilbert O'Sullivan (CBS)	4	19
20	(—)	**Loving Just For Fun**	Kelly Marie (Calibre)	1	20
21	(9)	**And The Birds Were Singing**	Sweet People (Polydor)	5	3
22	(—)	**Earth Dies Screaming/Dream A Lie**	UB40 (Graduate)	1	22
23	(23)	**Loving You**	Jacksons (Motown)	3	23
24	(27)	**You're Lying**	Linx (Chrysalis)	6	13
25	(30)	**Why Do Lovers Break Each Others Hearts**	Showaddywaddy (Arista)	2	25
26	(—)	**Falcon**	Rah Band (DJM)	1	26
27	(—)	**The Tide Is High**	Blondie (Chrysalis)	1	27
28	(26)	**Never Knew Love Like This Before**	Stephanie Mills (20th Century)	2	26
29	(18)	**Let Me Talk**	Earth Wind & Fire (CBS)	3	18
30	(—)	**Celebration**	Kool & The Gang (De-Lite)	1	30

BUBBLING UNDER

Starting Over — John Lennon (Geffen).
I Could Be So Good For You — Dennis Waterman (EMI).
Ace Of Spades — Motorhead (Bronze).
Spanish Eyes — Al Di Meola (CBS).
Passion — Rod Stewart (Riva).
634-5789 — Ry Cooder (Warner Bros).

US SINGLES

This Week	Last Week		
1	(1)	**Woman In Love**	Barbra Streisand
2	(2)	**Another One Bites The Dust**	Queen
3	(3)	**He's So Shy**	Pointer Sisters
4	(5)	**Lady**	Kenny Rogers
5	(6)	**The Wanderer**	Donna Summer
6	(4)	**Upside Down**	Diana Ross
7	(11)	**I'm Coming Out**	Diana Ross
8	(10)	**Never Knew Love Like This Before**	Stephanie Mills
9	(9)	**Jesse**	Carly Simon
10	(12)	**Master Blaster (Jammin')**	Stevie Wonder
11	(13)	**Dreaming**	Cliff Richard
12	(7)	**Real Love**	The Doobie Brothers
13	(15)	**Lovely One**	The Jacksons
14	(19)	**You've Lost That Lovin' Feeling**	Daryl Hall & John Oates
15	(16)	**Dreamer**	Supertramp
16	(18)	**Whip It**	Devo
17	(21)	**More Than I Can Say**	Leo Sayer
18	(14)	**Drivin' My Life Away**	Eddie Rabbitt
19	(17)	**Look What You've Done To Me**	Boz Scaggs
20	(23)	**Hit Me With Your Best Shot**	Pat Benatar
21	(25)	**She's So Cold**	Rolling Stones
22	(22)	**On The Road Again**	Willie Nelson
23	(24)	**Let Me Be Your Angel**	Stacy Lattisaw
24	(27)	**That Girl Could Sing**	Jackson Browne
25	(26)	**Out Here On My Own**	Irene Cara
26	(29)	**Never Be The Same**	Christopher Cross
27	(41)	**(Just Like) Starting Over**	John Lennon
28	(36)	**Love On The Rocks**	Neil Diamond
29	(33)	**Without Your Love**	Roger Daltry
30	(34)	**I'm Happy That Love Has Found You**	Jimmy Hall

US ALBUMS

This Week	Last Week		
1	(1)	**Guilty**	Barbra Streisand
2	(8)	**The River**	Bruce Springsteen
3	(3)	**One Step Closer**	Doobie Brothers
4	(6)	**Greatest Hits**	Kenny Rogers
5	(5)	**Crimes Of Passion**	Pat Benatar
6	(2)	**The Game**	Queen
7	(4)	**Diana**	Diana Ross
8	(9)	**Paris**	Supertramp
9	(10)	**Back In Black**	AC/DC
10	(7)	**Xanadu**	Original Soundtrack
11	(14)	**Triumph**	The Jacksons
12	(12)	**Alive**	Kenny Loggins
13	(11)	**Hold Out**	Jackson Browne
14	(—)	**The Wanderer**	Donna Summer
15	(13)	**Urban Cowboy**	Original Soundtrack
16	(15)	**Panorama**	The Cars
17	(18)	**Christopher Cross**	Christopher Cross
18	(17)	**Give Me The Night**	George Benson
19	(16)	**Emotional Rescue**	The Rolling Stones
20	(19)	**Honeysuckle Rose**	Original Soundtrack
21	(24)	**Anne Murray's Greatest Hits**	Anne Murray
22	(23)	**Scary Monsters**	David Bowie
23	(21)	**One Trick Pony**	Paul Simon
24	(25)	**TP**	Teddy Pendergrass
25	(33)	**Zenyatta Mondatta**	The Police
26	(22)	**Audio-Visions**	Kansas
27	(29)	**Freedom Of Choice**	Devo
28	(20)	**Zapp**	Zapp
29	(26)	**Wild Planet**	The B-52's
30	(31)	**Full Moon**	Charlie Daniels Band

US Charts: Courtesy 'CASHBOX'

UK ALBUMS

This Week	Last Week			Weeks in	Highest
1	(1)	**Zenyatta Mondatta**	Police (A&M)	7	1
2	(2)	**Guilty**	Barbra Streisand (CBS)	4	2
3	(—)	**Organisation**	Orchestral Manoeuvres In The Dark (Din Disc)	1	3
4	(3)	**Just Supposin'**	Status Quo (Vertigo)	2	3
5	(8)	**The Love Album**	Various (K-Tel)	6	5
6	(4)	**The River**	Bruce Springsteen (CBS)	2	4
7	(21)	**Gold**	The Three Degrees (Ariola/K. Tel)	6	7
8	(30)	**Faces**	Earth, Wind & Fire (CBS)	2	8
9	(17)	**Manilow Magic**	Barry Manilow (Arista)	15	5
10	(—)	**Hotter Than July**	Stevie Wonder (Motown)	1	10
11	(10)	**Never Forever**	Kate Bush (EMI)	8	1
12	(13)	**Triumph**	Jacksons (Epic)	4	12
13	(7)	**Contractural Obligation Album**	Monty Python (Charisma)	3	7
14	(6)	**Absolutely**	Madness (Stiff)	6	2
15	(5)	**Scary Monsters**	David Bowie (RCA)	7	1
16	(—)	**Remain In Light**	Talking Heads (Sire)	1	16
17	(12)	**I Am Woman**	Various (Polydor)	6	17
18	(19)	**Making Movies**	Dire Straits (Vertigo)	2	18
19	(17)	**Breaking Glass**	Hazel O'Connor (A&M)	11	4
20	(—)	**Very Best Of Elton John**	Elton John (K-Tel)	1	20
21	(16)	**Give Me The Night**	George Benson (Warner Bros)	16	1
22	(—)	**A Touch Of Love**	Gladys Knight & The Pips (K-Tel)	4	22
23	(15)	**Chinatown**	Thin Lizzy (Vertigo)	3	10
24	(25)	**Regatta De Blanc**	Police (A & M)	50	1
25	(—)	**Little Miss Dynamite**	Brenda Lee (Warwick)	1	25
26	(9)	**Paris**	Supertramp (A&M)	5	7
27	(—)	**Inherit The Wind**	Wilton Felder (MCA)	1	27
28	(14)	**The Very Best Of Don McLean**	Don McLean (UA)	6	5
29	(22)	**My Generation**	Who (Virgin)	2	22
30	(10)	**Mounting Excitement**	Various (K-Tel)	6	3

BUBBLING UNDER

Axe Attack — Various (K-Tel).
Street Level — Various (Ronco).
Borderline — Ry Cooder (Warner Bros).
QE2 — Mike Oldfield (Virgin).
Ready — Blues Band (Arista).
Live Dates II — Wishbone Ash (MCA).

INDIES 33s

1. **Chappaquiddick Bridge** — Posion Girls (Crass)
2. **In A Flat Field** — Bauhaus (4 AD)
3. **Close** — Joy Division (Factory)
4. **Signing Off** — UB40 (Graduate)
5. **Miniatures** — Various (Pipe)
6. **Fireside Favourites** — Fad Gadget (Mute)
7. **Live In Roots** — Misty (People Unite)
8. **Pin Drop** — Passage (Object)
9. **Alternative Hits** — Chelsea (Step Forward)
10. **Unknown Pleasures** — Joy Division (Factory)

INDIES 45s

1. **Lips That Would Kiss 12"** — DuruttiColumn (Factory Benelux)
2. **Requiem 12"** — Killing Joke (Malicious Damage)
3. **Man In The Glass** — Dangerous Girls (Human)
4. **Flight/Blown Away 12"** — A Certain Ratio (Factory)
5. **Atmosphere 12"** — Joy Division (Factory)
6. **Feeding The 5000 12"** — Crass (Crass)
7. **Shake Rake** — Zeitgeist (Enchained)
8. **Telegram Sam** — Bauhaus (4 AD)
9. **Kill The Poor** — Dead Kennedys (Cherry Red)
10. **The Friend Catcher** — Birthday Party (4 AD)

Chart by Paul at Bonaparte, 284 Pentonville Road, London N.1

REGGAE

1. **Rocking At The 5000** — Badoo/Ranking Toyin (K&G)
2. **I'm So Sorry** — Carol Thompson (Santik)
3. **Jealous Lover** — Barry Brown/Jah Thomas (JB)
4. **Jumpy Master** — Mickey Dread (Dread At The Controls)
5. **Open The Door To Your Heart** — Jnr Delgado (Yvonne Special)
6. **Wailing Rudi** — Greg Isaacs (African Museum)
7. **Moonlight Lover** — Eddy Fitzroy (Dread At The Controls)
8. **Nice Time (Late Night Blues)** — Don McCarlos (Pirate)
9. **I Had A Dream** — Jacky Dale (Freedom Sounds)
10. **Sweet Man** — In Crowd (Solid Gold)

Daddy Kool, 94 Dean Street, London W1

DISCO

1. **Casanova** — Coffee (De Lite)
2. **You're Lying** — Lynx (Chrysalis)
3. **Thighs High** — Tom Browne (Arista)
4. **I Need Your Lovin'** — Teena Marie (Motown)
5. **Love X Love** — George Benson (Warner Bros)
6. **Party Lights** — Gap Band (Mercury)
7. **Searchin'** — Change (WEA)
8. **London Town** — Light Of The World (Ensign)
9. **The Breaks** — Kurtis Blow (Mercury)
10. **I Owe You One** — Shalamar (Solar)

Chart by: Rainbow Soul Roadshow 01-368-9852

5 YEARS AGO

1. **Space Oddity** — David Bowie (RCA)
2. **Love Is The Drug** — Roxy Music (Island)
3. **Rhinestone Cowboy** — Glen Campbell (Capitol)
4. **D.I.V.O.R.C.E.** — Billy Connolly (Polydor)
5. **Hold Back The Night** — Tramps (Buddah)
6. **Love Hurts** — Jim Capaldi (Island)
7. **Blue Guitar** — Justin Haywood & John Lodge (Threshold)
8. **What A Difference A Day Makes** — Esther Phillips (Kudu)
9. **I Only Have Eyes For You** — Art Garfunkel (CBS)
10. **New York Groove** — Hello (Bell)

Week ending November 11, 1975

10 YEARS AGO

1. **Woodstock** — Matthews Southern Comfort (UNI)
2. **Patches** — Clarence Carter (Atlantic)
3. **War** — Edwin Starr (Tamla Motown)
4. **Black Night** — Deep Purple (Harvest)
5. **Me And My Life** — Tremeloes (CBS)
6. **The Witch** — Rattles (Decca)
7. **Indian Reservation** — Don Fardon (Young Blood)
8. **Ball Of Confusion** — Temptations (Tamla Motown)
9. **Ruby Tuesday** — Melanie (Buddah)
10. **Voodoo Chile** — Jimi Hendrix (Track)

Week ending November 11, 1970

15 YEARS AGO

1. **Get Off My Cloud** — Rolling Stones (Decca)
2. **Yesterday Man** — Chris Andrews (Decca)
3. **My Generation** — The Who (Brunswick)
4. **1-2-3** — Len Barry (Brunswick)
5. **It's My Life** — Animals (Columbia)
6. **Here It Comes Again** — Fortunes (Decca)
7. **The Carnival Is Over** — The Seekers (Columbia)
8. **Tears** — Ken Dodd (Columbia)
9. **Yesterday** — Matt Monro (Parlophone)
10. **It's Good News Week** — Hedgehoppers Anonymous (Decca)

Week ending November 12, 1965

20 YEARS AGO

1. **It's Now Or Never** — Elvis Presley (RCA)
2. **As Long As He Needs Me** — Shirley Bassey (Columbia)
3. **Only The Lonely** — Roy Orbison (London)
4. **Dreamin'** — Johnny Burnette (London)
5. **Rocking Goose** — Johnny & The Hurricanes (London)
6. **My Heart Has A Mind Of Its Own** — Connie Francis (MGM)
7. **Let's Think About Living** — Bob Luman (Warner Brothers)
8. **McDonald's Cave** — Piltdown Men (Capitol)
9. **Save The Last Dance For Me** — Drifters (London)
10. **Mr. Custer** — Charlie Drake (Parlophone)

Week ending November 11, 1960

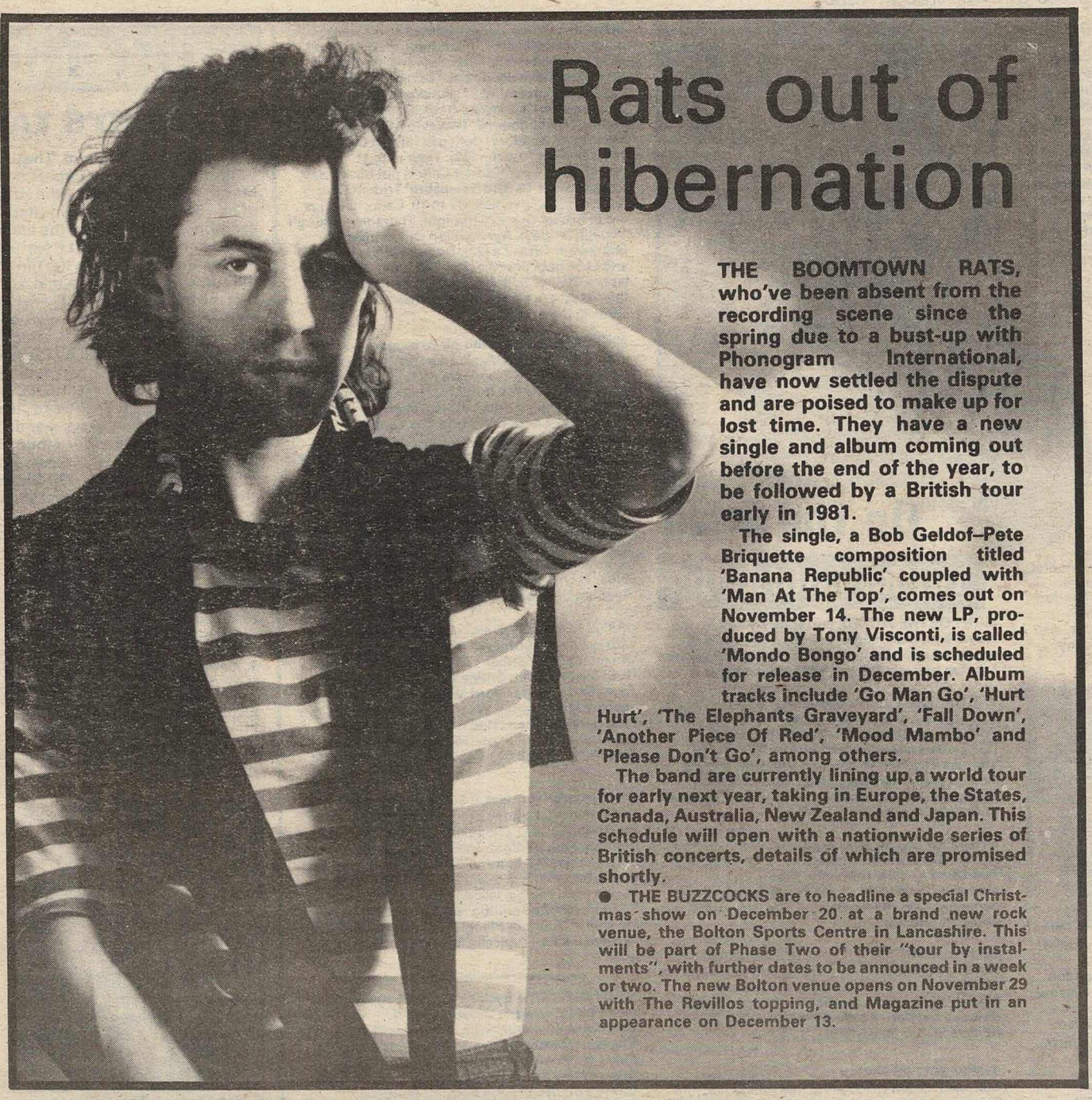
Adam off to wild frontier

ADAM & THE ANTS have added a further string of dates to their 'Frontier Tour 80', following the chart success of their CBS single 'Dog Eat Dog', and with their debut album for the label 'King Of The Wild Frontier' released this weekend (reviewed page 31).

Newly confirmed gigs are at Blackburn King George's Hall (November 17), Doncaster Rotters (24), Oxford New Theatre (25), Southampton Gaumont (28), Brighton Top Rank (December 1), Coventry Tiffany's (2), Hanley Victoria Hall (3), Northampton Roadmender (5), Bristol Locarno (7), Birmingham Odeon (8), Shrewsbury Tiffany's (9), Carlisle Market Hall (10), Newcastle Royalty Theatre (11), Ipswich Gaumont (12), Chelmsford Odeon (13) and Taunton Odeon (14).

To accommodate these extra dates, several changes have been made in their original schedule, exclusively reported by *NME* four weeks ago. The tour now opens with two shows at Liverpool Royal Court Theatre this Sunday, instead of Liverpool's Brady's the previous day. Their big London show at the Lyceum is brought forward a day to November 23, and other switches involve Sheffield Top Rank (from November 23 to 16) and Derby Kings Hall (from 21 to December 4). Preston Polytechnic (November 17) and Birmingham Cedar Ballroom (28) are now cancelled. God's Toys are special guests on all dates, which now number 34.

● Support acts for **The Cure's** concert at London Dominion Theatre on November 17 are now confirmed as Classix Nouveaux, The Visitors and The Obtainers.



Rats out of hibernation

THE BOOMTOWN RATS, who've been absent from the recording scene since the spring due to a bust-up with Phonogram International, have now settled the dispute and are poised to make up for lost time. They have a new single and album coming out before the end of the year, to be followed by a British tour early in 1981.

The single, a Bob Geldof–Pete Briquette composition titled 'Banana Republic' coupled with 'Man At The Top', comes out on November 14. The new LP, produced by Tony Visconti, is called 'Mondo Bongo' and is scheduled for release in December. Album tracks include 'Go Man Go', 'Hurt Hurt', 'The Elephants Graveyard', 'Fall Down', 'Another Piece Of Red', 'Mood Mambo' and 'Please Don't Go', among others.

The band are currently lining up a world tour for early next year, taking in Europe, the States, Canada, Australia, New Zealand and Japan. This schedule will open with a nationwide series of British concerts, details of which are promised shortly.

● **THE BUZZCOCKS** are to headline a special Christmas show on December 20 at a brand new rock venue, the Bolton Sports Centre in Lancashire. This will be part of Phase Two of their "tour by instalments", with further dates to be announced in a week or two. The new Bolton venue opens on November 29 with The Revillos topping, and Magazine put in an appearance on December 13.

Britain gets the Joke

KILLING JOKE set out later this month on their first major headlining tour, highlighted by a London appearance at the Lyceum on November 30 (tickets on sale now priced £3) — which in part compensates for their two shows cancelled at short notice at the now-defunct Clarendon Hotel in Hammersmith.

Rest of their schedule comprises Brighton Jenkinsons (November 23), Nottingham Boat Club (25), Maidstone College of Art (26), Liverpool Brady's (28), Leeds University (29), Bristol Berkeley Suite (December 2), Colchester Essex University (3), Exeter St George's Hall (4), Birmingham Cedar Ballroom (5), Aylesbury Friars (6), Sheffield Limit Club (9), Aberdeen Ruffles (11), Dundee Marryat Hall (12) and Edinburgh Nite Club (13). Tickets are already on sale, but prices vary, so readers are advised to check with the respective box-offices.

No support act has been announced, because the band are planning to engage local bands at each venue. Interested bands in the areas concerned should call Wasted Talent at 01-221 6136.

Bow Wow bow in

BOW WOW WOW, the band launched by the summer by former Pistols mentor Malcolm McLaren, make their stage debut this Saturday (8). They're appearing in a special "Chicken" night at the Hammersmith Starlight Roller Disco on London's Shepherds Bush Road. *(Further scam — see Thrills.)*

HUMAN LEAGUE UPHEAVAL

THE HUMAN LEAGUE are in the throes of a major upheaval, with Ian Marsh and Martyn Ware quitting the band to pursue a joint project, leaving vocalist Phil Oakey and visual director Adrian Wright as the nucleus of the outfit.

The departures come at a particularly busy time for the League — currently recording a new single, two British dates next week at Doncaster Rotters (12) and Liverpool Rotters (13), a European tour and sessions for their third album, all before Christmas.

But Oakey and Wright are continuing undaunted. They are at present rehearsing new recruits, probably including a backing vocalist and another keyboards player — both Phil and Adrian play keyboards themselves, though neither is likely to do so on stage. They're also preparing a new live show, incorporating new staging and lighting, and they plan to take this presentation around the country in the New Year.

Meanwhile, Marsh and Ware have formed themselves into a production and writing company called the British Electric Foundation. First project is recording a series of three singles with an as-yet-unnamed band, followed by an instrumental album developing from where The Human League's 'Dignity Of Labour' single left off. The duo will principally be involved in producing electronic music, and will continue to be handled by the League's manager Bob Last.

Damned to go

THE DAMNED have now confirmed the first 18 dates in their late autumn UK tour, which aids promotion of their double LP 'The Black Album', issued by Chiswick this weekend. It's their most important tour to date, restricted to major halls and theatres, and highlighted by a show at the Hammersmith Odeon. With more December dates to follow, their schedule so far comprises:

Newcastle Mayfair (November 20), Wakefield Unity Hall (21), Cromer West Runton Pavilion (22), Sheffield Top Rank (23); Southampton Gaumont (24), Cardiff Top Rank (25), St Austell New Cornish Riviera Lido (26), Huddersfield Cleopatra's (28), Derby Ajanta Cinema (29), Bristo Locarno (30), Liverpool Brady's (December 1), Birmingham Odeon (2), London Hammersmith Odeon (3), Manchester Apollo (4), Edinburgh Odeon (5), Glasgow Apollo (7), Durham University (8) and Blackburn King George's Hall (9).

■ **PUNISHMENT OF LUXURY** — currently without a record deal, after being droped by Liberty-UA two months ago — are nevertheless going back on the road in late November. First confirmed gigs are at Manchester Polytechnic (25) and Sheffield Limit Club (27), and the rest of their schedule will be announced in a week or two.

■ **RUTS D.C.** have added two more dates to their new-format debut tour, reported last week — at Wolverhampton Polytechnic (November 22) and Newport Stowaway (24). After a visit to New York in mid-December to play a couple of gigs at Hurrah's, they begin work on their first album under their new name.

■ **ROBERT FRIPP's League of Gentlemen** have added dates to their tour, announced a week ago — at Birmingham Cedar Club (November 24), Bristol Polytechnic (25), Colchester Essex University (27), London Southbank Polytechnic (28) and London School of Economics (29).

■ **PATRIK FITZGERALD Group** are now officially confirmed, after several conflicting reports, as the support act on the Roy Harper tour starting in Manchester on November 20. In December they'll be headlining their own dates, including London Islington Pied Bull (2 and 16), Brighton Concorde (4) and London West Hampstead Moonlight Club (6).

■ **HAZEL O'CONNOR,** currently working on her second album 'Sons And Lovers' for release by Albion Records early next year, has now finalised the line-up of her Megahype band for her UK tour starting later this month. It comprises her brother Neil O'Connor (ex-Flys) on guitar, ex-999 drummer Ed Case, Wesley Magoogan (sax), Wild Oscar (bass) and Andy Qunta (keyboards).

Free Au Pairs

THE AU PAIRS headline the first in a series of free concerts for unemployed youngsters this Saturday (8) — it's at London Poplar Town Hall, with Fast Relief and Far Cry supporting. People producing dole cards are admitted without paying, otherwise tickets are £1.50. The gig kicks off a series of 'Rock Against Thatcher' shows being organised by the TUC's South-East Regional Council in association with Rock Against Racism.

OFFICIAL SECRETS
The new single from the forthcoming album
THE OFFICIAL SECRETS ACT
MCA RECORDS
1 Great Pulteney Street, London W1 3FW

NME is published weekly by IPC Magazines, Head Office King's Reach Tower, Stamford Street, London, SE1, England. Annual subscription $57,00 including air speeded delivery. Second class postage paid at Jamaica N.Y. 11431. Air Freight and mailing in the USA by Publications Expediting Incorporated, 200 Meacham Avenue, Elmont, New York 11003, USA.

THE BIG YIN: more circuit mileage

BILLY CONNOLLY has had another ten dates added to his extensive 'On Yer Bike' tour, bringing the number of dates in his schedule up to a round 50. The extra gigs are at Leicester De Montfort Hall (November 27), Bridlington Spa Hall (29), Birmingham Odeon (30), Ipswich Gaumont (December 2), Portsmouth Guildhall (3), Poole Arts Centre (4), Bristol Colston Hall (5), Norwich Theatre Royal (8), Hull New Theatre (9) and Derby Assembly Rooms (10). These will be his last dates in 1980, but more are already planned for 1981, details to follow shortly. His double A-side single, released by Polydor on November 14, couples 'Tell Laura I Love Her' and 'Song For Yootha' — the two songs he performed on a recent *Parkinson* TV show.

RICHARD DIGANCE & Friends — that's the title of a concert to be staged at **London** Queen Elizabeth Hall on Monday, December 1. It will feature special guests from Digance's Capital Radio series of the same name, which has now been running for a year, and it's to be recorded by Capital for future broadcast. Tickets priced £3, £2.50 and £2 are on sale now. RCA have just issued his maxi-single on which the main title is 'The Journey'.

SHEENA EASTON wraps up her triumphanst first year in the music-biz by appearing as special guest in a 2½-week Christmas season at **London Victoria** Apollo, starring Little & Large, from December 24. And her current package tour, also starring Dennis Waterman and Gerard Kenny, plays a week at **Glasgow** Pavilion from November 17.

THE KICKS, the London rock band being guided by former Ten Years After stalwart Ric Lee, extended their one- nighter series with **London** area gigs at **Croydon** Star (November 9), **Harrow Rd.** (Windsor Castle (14), **Eton** Christopher Hotel (15 and December 5), **Greenwich** White Swan (November 18), **Kingston** Three Tuns (20), **New Barnet** Duke of Lancaster (21), **Victoria** The Venue (22) and the **Kensington** Hotel (24), followed by out-of-town dates at **Chatham** Scamps (27), **Coventry** Dog & Trumpet (28), **Cannock** Troubador (29) and **Nuneaton** The Stoot (30).

CHELSEA top the bill in the latest free gig presented by Fuck Off Records — it's this Saturday afternoon (November 8) at **London W.10** Acklam Hall, from noon to 6pm. Also set are Blue Midnight, The Voletones, The Entire Cosmos and Vince Pie & The Crumbs.

On The Road

TOURS ROUND-UP

LIGHT OF THE WORLD, currently figuring in the charts with their single 'London Town', are to support Aretha Franklin in her six-night season at **London Victoria** Apollo (November 18-23).

THE GAS, the London-based trio recently signed by Polydor, have **London** gigs at **Covent Garden** Rock Garden (November 12), **Clapham** 101 Club (15), **Camden** Music Machine (19), **Woolwich** Thames Polytechnic (24) and **Islington** Hope & Anchor (27) — and they also visit **Cambridge** College of Art (22). Their debut single 'It Shows In Your Face' is out this week.

STRAIGHT EIGHT, who support Rober Palmer in his four **London** concerts at the Rainbow (tonight, Thursday) and the Dominion (Saturday to Monday), have two **London** headliners in their own right — at the Music Machine (November 19) and the Marquee (28).

ATOMIC ROOSTER continue to extend their current UK debut tour, and have added four more dates this week — at **Edinburgh** Nite Club (tonight, Thursday), **Dundee** Technical College (Friday), **Hertford** Castle Hall (November 22) and **St. Ives** St. Ivo Centre (29).

THE SPECTRES will not now be appearing at **London Fulham** Greyhound this Sunday (9), the final night of the venue's charity week for Shelter. The reason is that the Greyhound has lost its Sunday music and dancing licence, though the rest of the week is unaffected. However, soloists and duos are not bound by the new Sunday rules, so Nash The Slash and electronic duo Blancmange take over this Sunday — and every Sunday in November. And The Spectres now appear there next Tuesday (11).

BUDGIE, who've just completed a six-week outing with Blizzard Of Ozz, have made several additions and changes to their own headlining tour. They have newly booked gigs at **Edinburgh** Nite Club (November 17), **Liverpool** Royal Court Theatre (30). **Cardiff** Top Rank (December 3), **Port Talbot** Troubadour (4), **Lowestoft** College (12), **Maidstone** Mid-Kent College (16) and **Cromer** West Runton Pavilion (20). Their date at **Workington** Down Under Club is put back a day to November 13, and **Helensbro'** Trident Club moves from November 17 to 19. Cancelled gigs are at **Bristol** Granary (tonight, Thursday), **Slough** College (Friday), **Ayr** Pavilion (November 19), **Edinburgh** Tiffany's (20), **Durham** University (22) and **Liverpool** Brady's (25). The band, who's album 'Power Supply' is issued by Active/RCA this week, are also lining up a major London show in December.

NIGHTDOCTOR, the ten-piece reggae rock band whose first single 'Music Like Dirt' has just been issued by Young Blood, are on tour at **Belfast** Queen's University (tonight, Thursday) **Dublin** Trinity College (Friday), **Cork** Downtown Campus (Saturday), **London Victoria** The Venue (November 11), **Stanmore** Middlesex & Herts Club (12), **London Oxford St.** 100 Club (13), **Stoke** North Staffs Poly (14), **Bath** Technical College (18), **Kings Lynn** Norfolk College (19), **Nottingham** Ad Lib Club (20), **York** Alquin College (21), **Glasgow** Technical College (22), **Edinburgh** Nite Club (23), **Leeds** Warehouse (26), **Manchester** Poly (27), **Retford** Porterhouse (28), **Southampton** University (29), **Cheltenham** North Glos. Technical College (December 5) and **Reading** Caribbean Club (6).

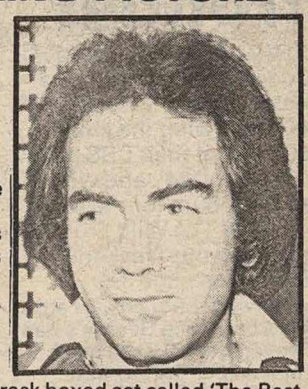
DANGEROUS GIRLS extend their current tour with newly confirmed dates at **Colchester** Essex University (November 12), **Norwich** Whites (15), **Guildford** Wooden Bridge (18), **Kidderminster** Town Hall (20), **Hereford** Market Tavern (21), **York** Jaspers (24), **London West Hampstrad** Moonlight Club (26), **Minehead** Regal Cinema (27), **Lancesto**n White Horse (28), **Oxford** Scamps (December 3) and **Birmingham** Golden Eagle (5).

ON THE AIR have gigs at **Twickenham** West London Institute (tomorrow, Friday), **High Wycombe** Bucks College (November 13), **London Regents Park** Bedford College (14), **Oxford** Polytechnic (21), **London Fulham** Greyhound (22) and **London W.10** Acklam Hall (29). The band have a maxi - single issued by WEA on November 14, with a limited edition retailing at 60p — the top side is 'Another Planet,' and it's coupled with two live tracks, 'Typically English' and 'Jimmy Dub.'

GARY GLITTER is back on the road again at Norwich Cromwells (November 13), Scarborough venue to be confirmed (21), Blackpool Norbreck Castle (22), Huddersfield Poly (28), Reading University (December 2), Bristol Poly (3), London New Cross Goldsmiths College (4), Newcastle Poly (5), Bradford University (6), Norwich East Anglia University (7), Treforest Wales Poly (10), Manchester Carousel (11), Glasgow University (12), Nottingham Trent Poly (18) and Watford Bailey's (29-January 3). He has a new single titled 'What Your Momma Don't See (Your Momma Don't Know)' issued by Eagle Records on November 14 — it's his first for two years, and the first 10,000 sell at the special price of 75p.

Off The Record

DIAMOND'S TALKING PICTURE



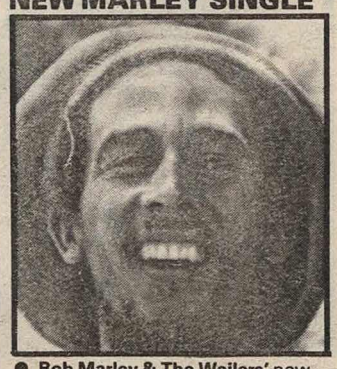
NEIL DIAMOND'S album 'The Jazz Singer' is released by Capitol next Monday (10), and will be the subject of one of the most concentrated promotional campaigns the label has ever mounted. The LP features the original music from the film of the same name — the re-make of the first talking picture in 1927 — which stars Diamond in the title role, and is due to open in January. It comprises 15 songs all performed by Diamond — 14 of them self-penned numbers written specially for the movie. One of these, 'Love On The Rocks', is issued as a single this weekend.

Also available is a four-album 57-track boxed set called 'The Best Of Neil Diamond', which costs £16.95 (including p&p) from Readers Digest Music Division, 7-10 Old Bailey, London EC99 1AA. And it's on sale in all Readers Digest shops.

● **Vardis,** currently on tour with Hawkwind, have their second single out on Logo this week — 'Too Many People' (a brand new song) coupled with 'The Lion's Share' (from their current album '100 M.P.H.'). The first 20,000 copies include a bonus free single, comprising 'Blue Rock (I Miss You)' and 'Dirty Money'.

● **Jimmy Lindsay,** who's all set to guest on the upcoming Steel Pulse tour (reported last week), has a new single issued by Gem on November 14 — 'It's Hard'/'I Will Love You'. Both are taken from his album 'The Children Of Rastafari', released the same day.

NEW MARLEY SINGLE



● **Bob Marley & The Wailers'** new single, in the shops from next Monday, is 'Redemption Song' from their current Island album 'Uprising'. The B-side is a band version of the same song, not available elsewhere.

● To tie in with her upcoming London season, **Aretha Franklin's** first single for Arista is out this week. Titled 'What A Fool Believes' (the Doobie Brothers hit), it's culled from her 'Aretha' album. A 12-inch version follows on November 14.

● **Linx** follow up their chart hit 'You're Lying' with a new single, issued by Chrysalis on November 21. Title is 'Rise And Shine'.

● **Basement 5,** who support Ian Dury on his Christmas tour announced last week, have a single called 'Last White Christmas' issued by Island on December 1, as both seven-inch and 12-inch discomix. It's taken from their debut album, due out in January.

● **Johnny Bristol** has now signed with Hansa and has a single titled 'Love No Longer Has A Hold On Me' out this week (7" and 12"). An album and a UK tour are planned for the New Year.

● **Dire Straits** release their first new single of 1980 on November 14 — titled 'Romeo And Juliet,' it's taken from their current Vertigo album 'Makin' Movies'.

● **Dr. Feelgood** have their new single 'Jumping From Love To Love', from their latest album 'A Case Of The Shakes', released this week by Liberty-UA.

Xmas two-pack single by Elton

ELTON JOHN has a two-single set issued by Rocket on November 14, designed specially for the Christmas market, and packed in a sleeve with a distinctly seasonal flavour. The main title is 'Dear God' from his current album '21 at 33'. The other three tracks are 'Steal Away Child,' 'Love So Cold' and an Elton instrumental titled 'Tactics'.

● The first release from the score of a major new musical called 'Cats', written by Andrew Lloyd Webber (his first musical since 'Evita'), is issued by Polydor this weekend. The two songs on the single are 'Magical Mr Mistoffelees' and 'Old Deuteronomy', sung by **Paul Nicholas.** The musical itself, inspired by the poems of T. S. Eliot, is due to open in London in April.

● Bob's wife **Rita Marley** has her first solo album released by Trident Records in mid-November. It was produced by Bob, who also wrote most of the songs.

MOTORHEAD OLDIES

● Big Beat Records (distributed by Pinnacle and Chiswick) release a four-track single by **Motorhead** on November 13, featuring four numbers they recorded in 1977 which have never previously been available — 'Beer Drinkers & Hell Raisers', 'On Parole', 'Instro' and 'I'm Your Witch Doctor' — and the first 13,000 copies come in translucent blue vinyl. On the same date and label is **Joe "King" Carrasco** with 'Jalapeno Con Big Red', and a single by **T.V. Smith & The Explorers** titled 'Tomahawk Cruise' follows on November 29.

● A live version of one of **Whitesnake's** most popular stage numbers 'Ain't No Love In The Heart Of The City' is issued by Liberty next Monday, either as an 8½-minutes 12-inch or an edited seven-inch. It's a different recording from the one on the band's current live album.

● **Classix Nouveaux,** whose debut single 'Robots Dance' figured in the alternative charts, have their first Liberty Records single out on November 10, titled 'Nasty Little Green Men'.

● 'Teenage Rock'n'Roll Party Vol. 1' is the title of a compilation album issued by Ace Records (through Pinnacle) this weekend. Artists featured include **Little Richard, Frankie Ford, Jesse Belvin, Johnny 'Guitar' Watson** and **The Teen Queens.**

● **Wesley Magoogan,** sax player with Hazel O'Connor, has his own single issued by Mainly Modern Records (through Liberty) on November 24 — it's his version of the Herb Alpert standard 'This Guy's In Love With You'.

JOHN & YOKO'S LP TRACKS

JOHN LENNON and Yoko Ono's new album 'Double Fantasy' is now officially set for release on November 17 on the new Geffen Warner label. They each perform seven songs — John's are **(Just Like) Starting Over, Cleanup Time, I'm Losing You, Beautiful Boy (Darling Boy), Watching The Wheels, Woman** and **Dear Yoko.** Yoko's seven tracks are **I'm Your Angel, Beautiful Boys, Hard Times Are Over, Every Man Has A Woman Who Loves Him, Give Me Something, I'm Moving On** and **Kiss Kiss Kiss.** Among backing musicians are Earl Slick and Hugh McCracken (guitars), Tony Levin (bass) and Andy Newmark (drums), and the album also features four back-up vocalists and the Benny Cummings Singers.

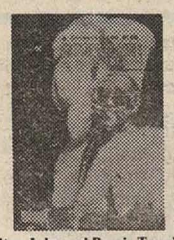
Personality Books. From Only £2.50 Each

Hundreds of photos. Intimate glimpses of stars at work and play.
Build a complete library of your favourite stars and groups. Make ideal gifts. Outstanding value for money.
Under each book there's a space for you to tell us how many copies you need. To order simply fill in this space.
Write your name and address below and send this advertisement with payment to Mail Order Music.
Your order will be dealt with the day it is received and your book sent right away.

The Who
The story of four men who together have given rock many of its greatest moments.
£2.95 ☐

Joni Mitchell
The life, the loves, the music of one of America's most-loved singers.
£2.50 ☐

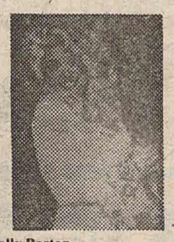
The Bee Gees
The remarkable story of the Brothers Gibb.
£2.50 ☐



Elton John and Bernie Taupin
In conversation with Paul Cambaccini. The sensational story of a rock superstar.
£2.50 ☐

Billy Joel
First book to take a close look at the man whose effect on popular music has been nothing short of dramatic.
£2.50 ☐

Beatles In Their Own Words
The one true story of their extraordinary career.
£2.95 ☐

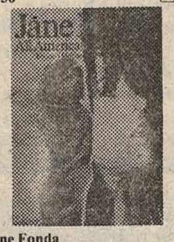


Dolly Parton
A personal portrait of one of Country music's greatest names.
£2.50 ☐

Bob Dylan
His own story. From Hibbing, Minnesota to the present day.
£2.95 ☐

Bowie In His Own Words
First publication in UK. Bowie bares all—on politics, love-life, emotions and much more.
£2.95 ☐

Linda Ronstadt
An in-depth look at the extraordinary life of a superstar.
£2.50 ☐



Jane Fonda
Pin-up girl, liberationist, revolutionary, actress extraordinary. Jane's story in full for the first time.
£2.95 ☐

Paul McCartney
An intimate self-portrait as told to Paul Gambaccini.
£2.50 ☐

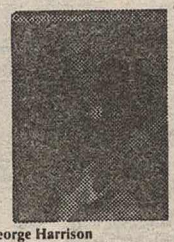
Clint Eastwood
A hard look at the world's top box-office star and his films.
£2.50 ☐

Rolling Stones
Brand-new publication. Covers over fifteen years of headline grabbing news and views.
£2.95 ☐

Elvis In His Own Words
The Presley story by the one person who really knew him. Elvis himself.
£2.95 ☐

Burt Reynolds
Here, in intimate detail, the life, loves, frustrations and goals of one of today's top box office draws.
£2.50 ☐

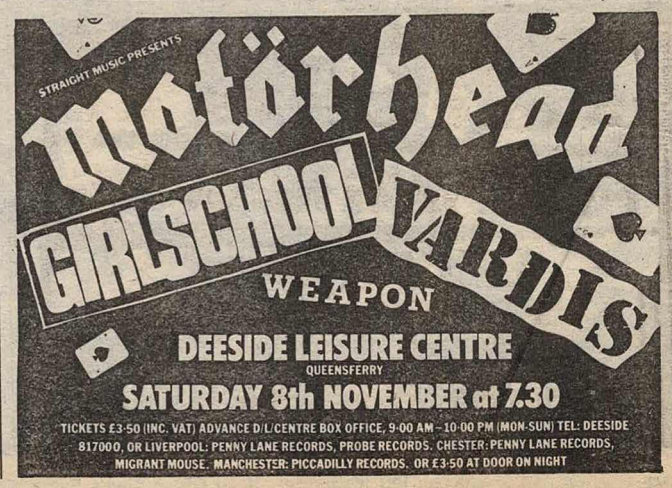
Judy Collins
Concert pianist, folk singer, protest singer, songwriter and film maker. Her full story.
£2.50 ☐



George Harrison
The story of the quiet Beatle. From The Cavern to the Bangla Desh concert. In closeup.
£2.50 ☐

To Mail Order Music, Camden House, 71 High Street, Newmarket, Suffolk.
Please send me the book(s) shown above. I enclose a total of £_____ by cheque ☐ postal order ☐ (tick whichever applies) which includes post and packing charges.*
Cheques and postal orders should be made payable to Mail Order Music and crossed.
Personal shoppers welcome at our London showroom, 78 Newman Street, London. W1P 3LA (off Oxford Street—nearest Tube Tottenham Court Road)
*Post/packing charges please add 50p for one book, 15p for each additional book.

Name _____
Address _____
NME 1180 BLOCK LETTERS PLEASE


STRAIGHT MUSIC PRESENTS
motörhead
GIRLSCHOOL
VARDIS
WEAPON
DEESIDE LEISURE CENTRE
QUEENSFERRY
SATURDAY 8th NOVEMBER at 7.30
TICKETS £3-50 (INC. VAT) ADVANCE D/C CENTRE BOX OFFICE, 9-00 AM - 10-00 PM (MON-SUN) TEL: DEESIDE 817000, OR LIVERPOOL: PENNY LANE RECORDS, PROBE RECORDS. CHESTER: PENNY LANE RECORDS, MIGRANT MOUSE. MANCHESTER: PICCADILLY RECORDS. OR £3-50 AT DOOR ON NIGHT

Making Enz meet

SPLIT ENZ return to Britain in mid-November, immediately after their current U.S. tour, to play a further string of UK dates — highlighted by two major London shows at the new Apollo Theatre. To coincide with this latest outing, the follow-up to their hit single 'I Got You' is released by A&M this weekend — titled 'Nobody Takes Me Seriously', it's culled from their album 'True Colours'. The band play Colchester Essex University (November 15), Norwich East Anglia University (16), Manchester Rotters (17), Hull University (27), Newcastle Polytechnic (28), Edinburgh Nite Club (29), Sheffield Top Rank (30), Nottingham Palais (December 2), Birmingham Odeon (3), London Victoria Apollo (4 and 5) and Liverpool University (6), with the prospect of further dates being slotted in.

Merry Xmas from Slade

SLADE, who've been enjoying a new lease of life since they stopped the show at the Reading Festival in August, have lined up an extensive pre-Christmas tour. It ties in with the release this weekend by Polydor of their 20-track greatest hits album 'Slade Smashers', which includes six chart-toppers ('Merry Xmas Everbody' among them). Confirmed dates and venues are:

Norwich Cromwells (November 27), **Bath** University (28), **London Woolwich** Thames Polytechnic (29), **Bournemouth** Winter Gardens (December 1), **Canterbury** Kent University (2), **Uxbridge** Brunel University (3), **Wakefield** Unity Hall (5), **Sunderland** Polytechnic (6), **Wolverhampton** Civic Hall (7), **Hardstoft** Shoulder of Mutton (8), **Hucknall** Miners Welfare (10), **Sheffield** Polytechnic (12), **Hull** City Hall (13), **Manchester** Rotters (15), **Colwyn Bay** Pavilion (16), **Liverpool** Brady's (18), **Ashford** Stour Centre (19), **Birmingham** Odeon (20), **Dunstable** Queensway Hall (21) and **Grimsby** Central Hall (22).

SCALA ALL-NIGHTER BILLS

LINE-UP for the two all-nighter gigs at London's Scala Cinema (off Tottenham Court Road), being presented by promoter Stevo as compensation for his cancelled shows at the Clarendon in Hammersmith, has now been finalised. On November 28 there's **Richard Strange, Naked Lunch, Soft Cell, Blancmange** and mime artist **Philip Gayle**; and the following Friday (December 5) features **Clock DVA, Blah Blah Blah, B Movie** and **The Fast Set** — with both gigs running from midnight to 8am. Admission is £3.75 (one night) or £7 (both gigs), and tickets are only available by post from Marion Tarcsafalvi (to whom cheques and POs should be made payable), 14 Rosedale Road, Dagenham, Essex — enclose s.a.e. and state which date required.

● **Richard Strange** also appears at London Billy's Club in Dean Street next Monday (10).

SURPRISE 12-DATE TOUR BY

Seasonal Sabbath

BLACK SABBATH — currently touring Japan and Australia, following a three-month U.S. trek and the traumas of the notorious Milwaukee riot — are to undertake a 12-date Christmas and New Year tour of Britain. They are, in fact, the first big-name act to announce 1981 dates.

They open with three nights at London Hammersmith Odeon immediately after Christmas — on December 27, 28 and 29 — then play Bridlington Spa Royal Hall (January 2), Leeds Queen's Hall (3), Stafford Bingley Hall(4), Cardiff Sophia Gardens (5), St. Austell New Cornish Riviera Lido (6), Poole Wessex Hall (7), Southampton Gaumont (9), Crawley Leisure Centre (10) and Bristol Colston Hall (11). Promoters are Straight Music, who have yet to name the support act (there will be two or three supports at Leeds and Stafford).

This will be the first chance for UK audiences to see the band's new drummer Vinny Appice (Carmine's brother) in action. He joined Sabbath two months ago, initially as temporary replacement for Bill Ward, who left due to pressures of touring and a family bereavement — though it's still not clear if he's returning, or if Appice will become a permanent fixture.

The band's follow-up single to 'Neon Nights' is released by Phonogram on November 21, titled 'Die Young' coupled with a live version — recorded in America — of 'Heaven And Hell'. It comes in both 7" and 12", and the B-side of the latter plays at 33rpm to accommodate the full 13-minute track.

Tickets for the 12 concerts go on sale this Saturday priced £4.50, £3.50 and £2.50 (Hammersmith, Southampton and Bristol); £4.50 only (Leeds and Stafford); and £4 only (elsewhere).

Tickets for STAFFORD are available from Manchester Piccadilly Records; Blackburn Ames Records; Liverpool Penny Lane and Probe Records; Chester Penny Lane; Tunstall, Hanley and Newcastle-under-Lyme Mike Lloyd Records; Derby R.E. Cords; Wolverhampton Sundown; Birmingham Cyclops Sounds; Leicester Revolver; and Coventry Virgin. And for LEEDS at Bradford HMV; Sheffield Virgin; Nottingham Selecta Disc; and Leeds Virgin and Barkers. Or for both these gigs, by post from Straight Music Ltd., 1 Monro Terrace, London SW10 0DL.

Starship captain: brain surgery

PAUL KANTNER, leader and founder member of Jefferson Starship, is seriously ill in a Los Angeles hospital after suffering a cerebral haemorrhage. He had been suffering from blinding headaches for some time, and collapsed during a recording session for the band's new album. He was placed on the critical list and rushed into surgery — but, although still "extremely serious", he is no longer in danger.

Starship are continuing working in the studio until Kantner is fit to re-join them, hopefully in a few weeks' time. It's his second brain operation — he had a piece of tissue removed in 1969 after a road accident.

Piranhas film TV documentary

THE PIRANHAS, currently touring Britain with The Jam, have now finalised their plans until the end of the year. After their present tour, they play a few gigs in France, then on November 27 they leave for New York where they'll be filmed in live action by Southern TV — this is for a documentary on the band to be screened before Christmas.

Further plans include a benefit gig in their home town of Brighton for the local Resources Centre, which was burned down recently — and they'll finish the year with another string of UK dates, at present being finalised. Their latest single 'I Don't Want My Body' is issued this week.

Coyne emerges with new band

KEVIN COYNE is going back on the gig circuit with a new band known as GLS, comprising Brian Godding (guitar), Dave Sheen (drums) and Steve Lamb (bass). After his two Shelter benefits at London Fulham Greyhound this Thursday and Friday, he and the band play other London shows at Putney Half Moon (December 7) and New Merlin's Cave (12 and 19), and further dates are being lined up. Coyne has a double album titled 'Sanity Stomp' issued by Virgin on November 21 — the first record is more in his traditional style, and the second is a rock set augmented by Ruts D.C.

Line-up changes, upheavals and hassles

☐ **WISHBONE ASH** have recruited renowned bassist John Wetton as their permanent replacement for Martin Turner who, it's just been announced, has officially left the band. Wetton (ex-King Crimson, UK and Roxy Music, among others) is now rehearsing with other Ash members, to prepare for recording a new album in Miami.

☐ **FASHION,** the highly rated Birmingham band, have now set their new line-up following the departure of Luke Sky earlier this year. It comprises Dik (percussion and vocals) and Mulligan (keyboards) from the original Fashion, plus newcomers Jux Junker (lead vocals, guitar and keyboards) and Eon More (bass). Dates are currently being lined up, and the band plan to have a single titled 'Alien' out shortly.

☐ **BETHNAL** emerge after almost a year's lay-off with new lead guitarist Steve Linton, replacing Nick Michaels who's left to pursue a songwriting career. Linton is featured on the band's new single 'Morning Child', issued this weekend on the new Magic Moon label — it's taken from their upcoming album 'Never Lay Down', due in the New Year, when Bethnal will also be touring the UK circuit.

☐ **WILD HORSES** have acquired John Lockton as their new guitarist, replacing Neil Carter. He was introduced to the band's Jimmy Bain at the Reading Festival by Joe Elliott of Def Leppard, and made his debut with them on their just-completed string of Irish dates. They are planning a short series of UK gigs before Christmas.

☐ **STEVE JONES and PAUL COOK have now completed the line-up of their new band The Professionals, bringing in ex-Subway Sect bassist Paul Myers and a guitarist named Ray McVeigh, an old friend of Jones who's not previously played in a name band. Andy Allen, first-choice bassist when the outfit was launched in the early summer, has now been dropped — the result of "internal differences", say Virgin. The band's first single 'Join The Professionals'/'Alibi' is released on November 21, but their debut album has been put back to early New Year — this is because it's now been decided to include the new single on the LP, and this involves re-pressing and sleeve re-printing. An extensive UK tour is being lined up to coincide with the album's release.**

☐ **THE LITTLE ROOSTERS** have acquired a new guitarist named Barrie Mizen — not as a replacement, but to augment the basic line-up.

☐ **IRON MAIDEN** have parted company with guitarist Dennis Stratton due to "musical differences," and he's now been replaced by Adrian Smith, an old friend of Dave Murray's — in fact, before Iron Maiden, they played together in Urchin. The change does not affect the band's British tour (November 20-30) for which they are now rehearsing. They spend December and January recording a new album, and in February set out on a world tour, taking in the UK, Europe, the Far East and America.

☐ **INNER CITY UNIT,** Nik turner's band, are looking for a new drummer as the result of injuries sustained by Andy Anderson — he was viciously beaten up by skinheads after a recent gig, and is now in hospital recovering from an eye operation . . . contact is Riddle Records at 01-722 3299. The band, who've just turned down a three-year deal with a major label because they want to retain their independence, also suffered a shock when guitarist Trev Thoms was arrested in Birmingham for indecent exposure — but it quickly transpired that it was a look-alike who had been terrorising the city!

☐ **COSMETICS,** the Bournemouth-based band who've built up a considerable reputation on the South Coast and West Country circuits, are currently looking for their ninth drummer in six months! If you fancy becoming their first drummer to last more than three weeks, phone Richard Mazda on 0202 523518.

DANGEROUS GIRLS

NOVEMBER
5. Star Hotel. Shifnal, Nr. Telford.
6. Hallamshire Hotel. Sheffield.
7. University. Keele.
8. Manchester Polytechnic.
12. Essex University.
13. Canterbury College of Art.
14. Nowhere Club. Bicester.
15. White's. Norwich.
18. Wooden Bridge. Guildford.
20. Town Hall. Kidderminster.
21. Market Tavern. Hereford.
24. Jaspers. York.
26. Moonlight Club. London.
27. Regal Cinema. Minehead.
28. White Horse. Launceston.
29. Mead House. Gulval, Nr. Penzance.

DECEMBER
3. Scamps. Oxford.
5. Golden Eagle. Birmingham.

New Single
MAN IN THE GLASS
/MO7S
(Cat No. HUM 1)

HUMAN RECORDS
Distributed by STAGE ONE

284 Pentonville Rd. N1
Tel: 01-278 3481

Play lead Guitar within hours

The 1980 easy way to learn modern music, is specially recorded lessons that will save you years of frustrated struggling on your own.
• You learn enjoyably and easily in your own home at your own speed.
• No need to read music. You can have the lesson again and again.
• Hundreds of satisfied students.

Lead Guitar Course
Solos and modern lead runs are played for you on 60-minute cassettes with back-up teaching books. The guitar course is personally prepared by Jack Wilcock who has 19 years experience of teaching and playing for BBC and EMI record sessions, TV and films.

Modern Drumming
All the solos and modern drum breaks are played for you on cassette to practice with. You can actually hear how a drum break sounds.

Please fill in the coupon and tick the box for FREE details of the course you require.
NO OBLIGATION
POST NOW TO:
JACK WILCOCK TEACHING TAPES
7 Heaton Close, Newark, Notts NG24 2LE

Jack Wilcock LISTEN & PLAY Teaching Tapes

Name .....
Address .....
.....
NME 61
..... Guitar Course ☐ Drum Course ☐

STRAIGHT MUSIC PRESENTS
TRIUMPH
PRAYING MANTIS
DEDRINGER
HAMMERSMITH ODEON
QUEEN CAROLINE ST., W6
SATURDAY 15th NOVEMBER at 7.30
TICKETS £3·50, £3·00, £2·50 (INC. VAT) ADVANCE THEATRE BOX OFFICE, TEL: 748 4081, LONDON THEATRE BOOKINGS, SHAFTESBURY AVE., TEL: 439 3371, PREMIER BOX OFFICE, TEL: 240 2245, USUAL AGENTS, OR ON NIGHT.

STRAIGHT MUSIC PRESENTS
Motörhead
WITH GUESTS
WEAPON
HAMMERSMITH ODEON
QUEEN CAROLINE ST., W6
WED. 26th THRU' SAT. 29th NOV. at 8·00
TICKETS £4·50, £3·50, £2·50 (INC. VAT) ADVANCE THEATRE BOX OFFICE, TEL: 748 4081, LONDON THEATRE BOOKINGS, SHAFTESBURY AVE., TEL: 439 3371, PREMIER BOX OFFICE, TEL: 240 2245, USUAL AGENTS, OR ON NIGHT.

Ian Dury & The Blockheads: Sueperman's Big Sister

IAN DURY AND THE BLOCKHEADS SONG AND DANCE TOUR

NOVEMBER:			
WED	19th	WINTER GARDENS	MARGATE
FRI	21st	MAYFIELD THEATRE	BELFAST
SUN	23rd	GRAND CINEMA	DUBLIN
MON	24th	GRAND CINEMA	DUBLIN
WED	26th	PLAYHOUSE	EDINBURGH
THUS	27th	TIFFANYS	GLASGOW
SAT	29th	LEISURE CENTRE	DEESIDE
SUN	30th	VICTORIA HALL	HANLEY
DECEMBER:			
MON	1st	LOCARNO	BRISTOL
TUES	2nd	NEW CORNISH RIVIERA LIDO	ST. AUSTELL
WED	3rd	UNIVERSITY	EXETER
FRI	5th	WESSEX HALL	POOLE
SAT	6th	BRIGHTON CENTRE	
SUN	7th	GAUMONT	SOUTHAMPTON
MON	8th	SOPHIA GARDENS	CARDIFF
WED	10th	TOP RANK	BIRMINGHAM
THURS	11th	TIFFANYS	COVENTRY
FRI	12th	ICE STADIUM	STOCKHOLM SWEDEN
SUN	14th	UNIVERSITY	LEEDS
MON	15th	TOP RANK	SHEFFIELD
TUES	16th	ST. GEORGES HALL	BRADFORD
WED	17th	CITY HALL	NEWCASTLE
THURS	18th	APOLLO	MANCHESTER
SAT	20th	DE MONTFORT HALL	LEICESTER
SUN	21st	MICHAEL SOBELL CENTRE	LONDON
MON	22nd	MICHAEL SOBELL CENTRE	LONDON
TUES	23rd	MICHAEL SOBELL CENTRE	LONDON

Flick-knives and Kickers and mickey-mouse knickers

New Single Out Now

Recordings

BUY 100

FREE YOUR ASS AND YOUR HEAD WILL FOLLOW

Doctor Byrne discovers Africa and funk but makes the natives restless

Head-hunter **PAUL RAMBALI**

Camera-bearer **ANTON CORBIJN**

LOS ANGELES is the entertainment capital of America. In little more than 50 years, the business of entertainment has built a vast, moneyed urban sprawl around the billboards that line Sunset Strip announcing the latest records and films. Most of the people who live here either work in the entertainment business, or else they clean up after it.

A city like this, which is not really a city at all but just 72 suburbs in search of a city, is bound to have character problems. America views Los Angeles and the rest of southern California with apprehension. Southern California, for its part, seems to have renounced the rest of America.

Even for a country that regards politicians as being almost by definition corrupt and self-serving, the level of interest in the imminent elections is absurdly low. The one solitary note of political support I've seen in the streets was a customised van with a bumper sticker advocating something called the Libertarian Party. . .

"Beer drinkers," according to David Byrne, a New Yorker whose job has taken him all over the world. "They want to make everything legal, abolish taxes, and just have a good time."

Byrne recently rented a house in Venice, an 'artists community' by the beach, while he and Brian Eno worked on an as yet unreleased album called 'My Life In The Bush Of Ghosts'. Venice is a centre of what *Wet* magazine calls "responsible hedonism", which is a sort of intellectual version of the roller-skating fad.

Roller-skating is just one of the fads that originated in this vanguard city. And Los Angeles *is* a vanguard city.

The LA art/punk crowd like to think that there's something vital going on here, and there is, but it's everything they despise. LA is the centre of contemporary American culture, broadcasting through films and music the blueprints for contemporary ways of life; little parcels of clothing and attitude for consumers starved of real sustenance.

David Bryne had to move out of Venice after just two weeks. It didn't suit him.

"Everybody was just relaxing in the sun all day, tossing frisbees around. . ."

And in the land of the laid-back, naturally, the automobile is king.

Cars outnumber people in the City of Lights, and the parking lots outnumber the buildings. California is the last outpost of the West in more than just geography. Even the youth culture runs on gasoline.

Every Saturday night, Hollywood and Sunset Boulevards are bumper to bumper with youngsters cruising in their personal automotive sculpture — some of them Low Riders, the custom suspension job favoured by Spanish gangs of the Barrio. As simple a proposition as going to see Talking Heads play at the Greek, an open air theatre in the middle of a large park in the Hollywood hills, would be out of the question with only a pair of heels.

There being virtually no public transport and few taxis, you would have to miss the first engagement on the first tour by the new Talking Heads Funk Orchestra. But don't be too disappointed. By the second and third performances they had improved a great deal.

The new Talking Heads Funk Orchestra is the same as the old Talking Heads with the addition of Adrian Belew from David Bowie's band on feedback guitar, Busta Jones, once of Sharks, on fatback bass, Steve Scales on percussion, Dolette McKay on vocals and Bernie Worrell from Funkadelic, whom you might say has swapped P-funk for F-punk, on keyboards.

The result is a nine-piece Talking Heads, lush instead of brittle. It's probably the single most radical step so far in the progress of America's so-called premier new wave band. Even a new wave band has to move with the times. Talking Heads have finally gone Two-Tone!

ELEVEN MONTHS ago, when they played the last date of their last tour in London, the group was on the verge of apoplexy. They had been touring eight months out of the year for the previous four, and were almost wrung out with the routine.

The working methods and approaches they had learned with Brian Eno had kept them fresh and stimulated in the studio and produced a consistent evolution on record, but on stage they had ground to a halt. They needed a new edge. Animated drum podiums and laser lights were not the answer. Anyway, David Byrne would probably just get arrested for vagrancy if he tried to take his shirt off onstage.

And so, for the first half of this year, Talking Heads went on hold; Byrne went to Los Angeles, Jerry Harrison went to Philadelphia, Chris Frantz went to Jamaica, and so did Tina Weymouth.

While the Frantz-Weymouths were visiting Lee Perry and hanging out with Sly Dunbar and Robbie Shakespeare, debating who was the greatest rhythm section in the world, Jerry Harrison began working with other bands . . . The Escalators in New York, Double in Canada, and a French band who had supported Talking Heads in Lyon.

"They're actually quite good. They write songs about fucking in elevators," he says, nonchalantly.

"Really, that band we have now is the result of the work I did with other people. I had met Busta Jones and he called me up to play with The Escalators. Then we went down to Philadelphia and I produced some demos for Nona Hendryx . . . I started moving around that scene in New York.

"I met Bernie Worrell through Busta — he played on Busta's album on Spring Records. Dolette had sung on The Escalators album. Steve Scales, I didn't know. We found him through Bernie. And Adrian Belew we met when he was recording in New York with David Bowie."

Meanwhile David Byrne, being somewhat impressionable, became absorbed in Brian Eno's discovery of Africa. The two of them set off like explorers into the California desert to try to capture the feeling of the bush in the sagebrush. They failed, and had to resort to recording 'My Life In The Bush Of Ghosts' in a more prosaic setting, using 'found vocals' from the radio as their bush of ghosts.

I don't want to suggest that Byrne is a vacillating lump of jelly without a mind of his own, but it's obvious that the even more impressionable Brian Eno made the running here. Byrne's interest in musical anthropology surfaced in a short piece he wrote for *High Times* soon after '. . . Buildings And Food', and several songs on 'Fear Of Music'; most notably 'I Zimbra', bore an ethnic trace that pointed to the hypnotic swirl of words and rhythms that characterises 'Remain In Light'. However, Eno, being the more systematic of the two, probably helped put the idea into practice.

The main spur for the idea was a book published in America last year called *African Rhythm And African Sensibility* by John Miller Chernoff. Byrne spends a lot of his time in books. When we met, he was reading a book called *The Role Of The Artist In Primitive Society*, which I suppose ours qualifies as . . . Anyhow, the idea is that music of the Third World provides a spiritual nourishment lacking from the popular music of the West, witness for instance the importance of reggae in our black community. Byrne wants Talking Heads to do what tribal drums do, but whether or not he sees himself as the shaman of the global village he didn't say.

I would recoil from the dryness of this exercise were it not for the fact that each of the members of the group bring something different to the picture, so it won't be so academic, and also the very idea of trying to do for white America what George Clinton and many other funk and soul artists have long been doing (often unconsciously) for black America seems almost unthinkable.

Then again, as the French magazine *Actuel* put it in a headline for an article about Eno: *Les blancs pense trop. . .*

The whites think too much.

The head Head on his African carpet.

Tina and Chris think about a witch-hunt.

T-Funk (left to right): Chris Frantz, Jerry Anderson, Steve Scales, Dolette McKay, Adrian Belew, Tina Weymouth, David Byrne, Bernie Worrell (standing) and Busta Jones.

WHEN THIS band came together were you aware that it would probably be the only popular integrated band in America?

Byrne: I thought that, then I thought there must be others, but they don't get recognised for it as much. There's a group called Wild Cherry, I think. Chaka Khan has some white musicians in her group. . .

The white rock audience and the black soul audience rarely overlap in this country.

That's true. I think for our audience, considering the kinds of groups they might go to see, we're a real exception. When we put the group together we didn't think of that, but it was obvious when it happened. We just chose the kinds of musicians that happened to be the most appropriate to what we were doing. Actually it's more than happened to be; a lot of it's in the nature of the sensibility implied in that music.

Well, Talking Heads have always been a funky band.

Yeah, there's precedents for it in our previous stuff. But in the moments when this group really works, the underlying sensibility is very different from what it was before, a real radical shift. This music, when it really comes together right, has a transcendent feeling, like a trance of some sort.

That's exactly what happens in traditional

Continues over ▸

YOUR HEAD

From previous page

African music and other Third World music. It's something that isn't sought after in most pop music. We're aiming at something different, although some of the elements may be the same. When it works you get the feeling: forget yourself and become part of the community. It's wonderful, and it doesn't happen every night.

Does the rest of the group feel the same thing?

I haven't talked about it with the others, although I know for instance that Bernie knows exactly what I'm talking about, though he might express it differently. It's a sort of funny thing to discuss . . . without coming on like a convert.

Do you feel any twinge of colonialism?

As far as that goes . . . I realise that's a little bit of what we're doing, but I can't help it. That's some of the music we're most excited about. If it didn't originate out of a western tradition I don't feel I can be blamed for that.

Do you think it's possible to perform this function for your audiences?

Yeah. Sure I do. It's possible. There's other people that do that kind of thing, but we've added other elements, the kind of lyrics I write and the kind of textures we use. But people like James Brown and George Clinton's P-funk . . . it's all based around that idea, they just use street language to talk about it.

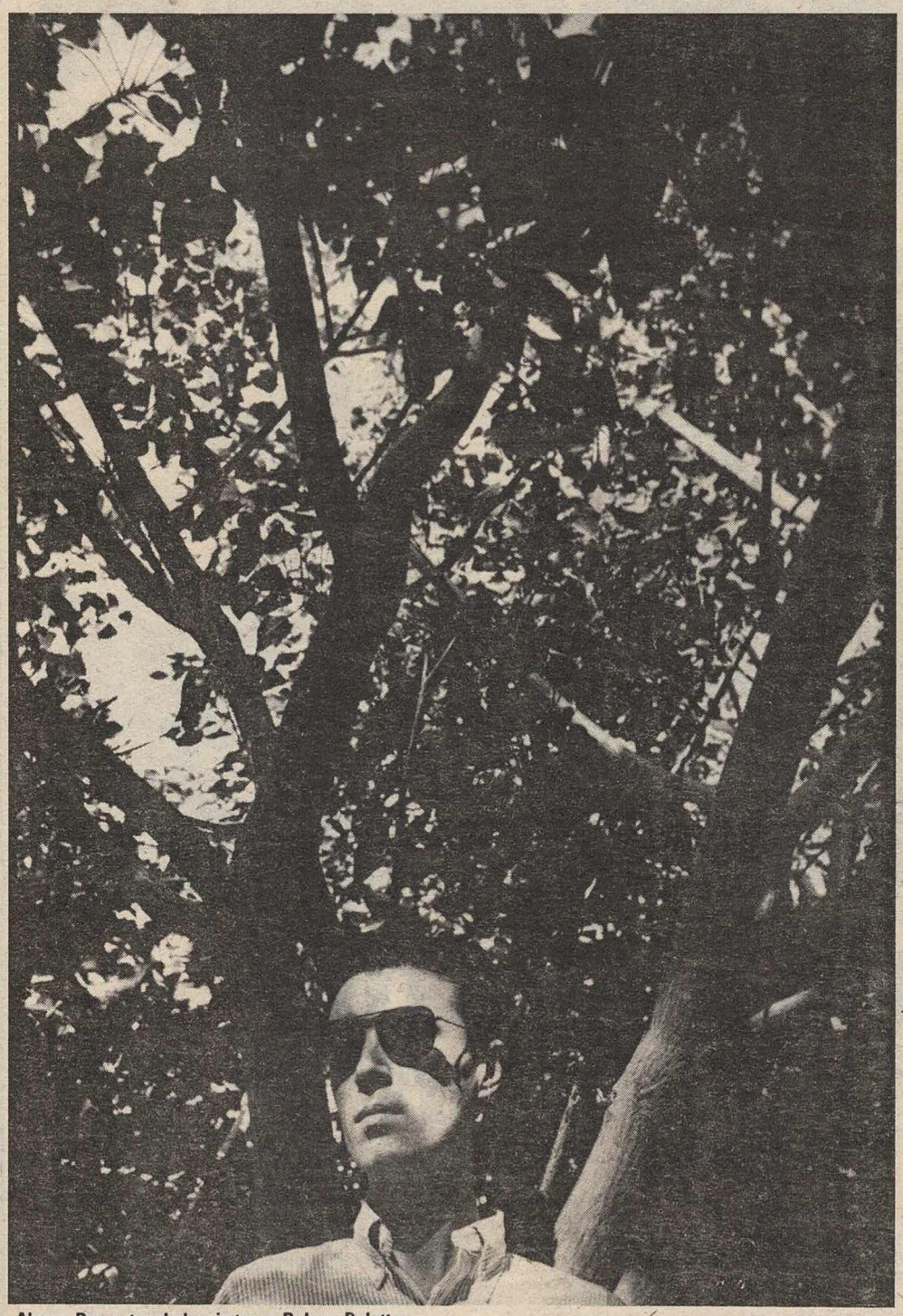
For something to have the effect that it's supposed to have, it's not necessary to understand all of it. I read in a book on voodoo that the structure of the rituals, the drumming, the singing, the chanting . . . the symbolism of the rituals isn't understood by half of the people that are participating.

You mean like a church service or a heavy metal gig?

Er, yeah. It isn't necessary for them to understand. I'm inclined myself to think about it, to try and understand it, but that's not necessary. And what's even more amazing I think is that it's not even necessary to *believe* in it.

For instance, if I were to get involved in one of those things, I wouldn't have to believe in Jesus or whatever, I would probably just get carried away along with the rest of the people, which is really a testament to the power of those things. The feeling one gets from it isn't cathartic or purging, it's not that you let off steam or whatever, it's more like a mystical communion . . . And it's not some sort of psychological thing, it's more social in a way. The nature of that kind of music implies different parts and different rhythms, that all *mesh* . . . Not some sort of personal explosion, which tends to be what a lot of rock music is about.

Above: Tina.



Above: Byrne, tangled up in trees. Below: Dolette.

"Eno wanted to say it was his record, David wanted to say it was his. They both thought it was the greatest venture of their lives. We are saying it was the collective influences that created the result. No one could put an individual claim to it."

BYRNE HAS changed a lot in just the two years since I first met him. He's almost normal nowadays. Either he has come around to society or more likely society has come around to him.

Being photographed and interviewed is part of his routine, yet he still finds it hard to express himself in his own words. He answers questions slowly and painstakingly, quoting indirectly from books a lot of the time. It's his particular misfortune to have become a popular introvert.

He accepts the role of the head Head without too much complaint. Yet if Talking Heads is still the democracy it was, it's not without duress.

I was taken aback to hear Byrne blithely admit that he hadn't talked about his feelings towards their new music with the rest of the group. Maybe he's just like that, and their internal balance is stronger than it seems, but someone who saw the new band on stage in LA was moved to remark that it looked as though Byrne had got himself a new band and forgotten to get rid of the old one, a suggestion all four of them shrug off.

"I think Jerry puts it best," says Tina Weymouth. "When we were discussing this record . . . Brian wanted to say it was his record, David wanted to say it was his record. They both thought it was the greatest venture of their lives. We were saying No, we all had the same idea, but Jerry said, No, we didn't all have the same idea. We all came in with different ideas of what we were going to do. It was the collective influences that created the result. No one could put an individual claim to it.

"Certainly we were listening to African records long before David and Eno were because Chris and I are into rhythm, and it's great rhythm, primarily. We turned them on to it.

"We'd already done that song 'I Zimbra' and I felt sure when we did that — we actually did two like that, but 'Dub' didn't get onto the record — I felt sure that would be the direction of the next record.

"Plus, Eno had always said that he wanted to go into the studio cold with us, without any material, so that we could learn the way he makes albums, simple things layer upon layer. It's really not novel at all, it's just the old idea of jamming, one key, no chord changes . . . and everybody played and everybody produced. The songs were written by the five of us."

"Yeah," agrees Chris Frantz, "but there's a mistake in the text on the first pressing of the record. On the next pressing the credits will read; Lyrics by Byrne with the exception of Byrne/Eno two songs, music by Byrne, Harrison, Frantz, Weymouth and Eno. We just had to put our foot down and say, Look, we don't just want to get paid a percentage or whatever because money is . . . let's face it I'm not worried about money. That's one of the luckier aspects of my life. Had I never been in Talking Heads I wouldn't be worried about money. It wasn't that, it was for the record. I wanted somebody to know that even if I didn't write a whole song I did make a contribution. . .

"It wasn't an administrative error, it was an error by a member of the band who is used to taking credit for everything that happens. And when it was put to him that this was not the right way to do things he had to admit that it wasn't."

"David does not come to the band with a fullblown song," says Tina, as always at pains to explain things fully. "He comes with a riff, maybe, if that, maybe nothing. The whole band puts it together and then David writes really terrific words. I really love his writing. He's so good at it and it's something he won't give up as long as he's singing the songs because he feels he can sing them with more conviction if he knows what they mean.

"After the first two albums, which with a couple of exceptions were essentially written before the group ever went on the road, before even Jerry joined the group . . . Jerry wanted a little more credit even though all he was contributing was a part or an arrangement. But it could be like, say, in the case of 'Life During Wartime' where it started out with just bass and drums, which seemed to fit with something Jerry and David had been working on before.

"That was one song where it was quite clear to at least three of us in the group that we had all written the music, and David had written the words, and we were getting royalties on the parts that we'd written! So we said with this album it has obviously been written by everyone, including Brian, and we should break with the tradition of singer-songwriter in the credits because that's not the way it happened.

"But I think that it's not ... a big problem. I feel weird talking about it because it's like a family's dirty laundry, but it's not a huge conflict. David needs to have a lot of credit; that motivates him. And it's not a bitter thing. What you wrote in that review of 'Fear Of Music' made it sound bitter, but it's not."

LET'S LEAVE it at that. The future is flexible. Logistics are such that the extended band will have to dismantle at the end of this tour. Eno probably won't be working with them on their next album, which I humbly suggest they should do on their own ...

"Eno taught us to relax in the studio," says Tina, "which I think was his intention all along. He found that we were very willing to be experimental, as he was, and he was delighted with that ... to find a band that would allow him to race everybody's track and not get artistically sensitive and precious about it.

"And I think we've done it, now. I told him that I always envisioned doing a trilogy with him, and once we'd done this studio album, that would be the end of our collaboration. He said I think that's quite right, and probably we won't be working with him again, although hell if I know who we would work with ..."

'Remain In Light' is, as others have pointed out, a transitional album. Talking Heads keep making transitional albums. But they follow a certain path. It's hard to believe that four years ago they willingly let producer Matthew King Kaufman try to turn them into the perfect bubblegum band on a set of demos that have since been lost. "And they were really good, too," says Tina ...

If the rock'n'roll cult of personality they once claimed to want to disgrace has come to surround and frustrate them, they've at least learned how to live with it. They have their triumphs — this new band is one — and they have had their effect.

It's almost commonplace now but can you recall how extraordinary it was even in '77 for a band to have a female member who actually played an instrument? But like a lot of people I know, Talking Heads have simply found out that the old rock routines they wanted to break could break them first.

"Lee Perry says he's not doing screwface music anymore," says Tina. "In other words, political messages. He says music comes from love. And I think that's really true because one thing you find when you're working with a lot of different musicians is that they have a particular attitude, no matter where they come from or what colour or religion they are. It's very different from that of new wave people, who usually aren't especially musicians; except that people like us who started out being called new wave have since become musicians.

"Nowadays it seems very funny when you read interviews and there's a new group who are afraid of success or afraid of learning to play their instruments, or afraid of becoming heroes and all of those things. It's very hard to relate to because at this point I relate better to people who just appreciate music and who just love to play, and that's their only motivation. It's not a rebellion against something anymore and it is kind of a closed world, but I think it's honest.

"When I was in art school, somebody once said to me that the problem with you young artists is that all you want is to be famous. When you get older you realise that what's important to you — and Ralph Steadman, the cartoonist said this — what becomes important to you is the charm of the activity. You live for the work, not for the money or for the fame. The success that is perhaps obvious to someone else is much less obvious to you."

DOES IT annoy you to be regarded as the head Head?

Byrne: Yeah, I enjoy it. I don't want it to get in the way of everybody being able to work together. But I certainly like getting recognition for what I've done.

Have you fulfilled all your ambitions as they were say five years ago?

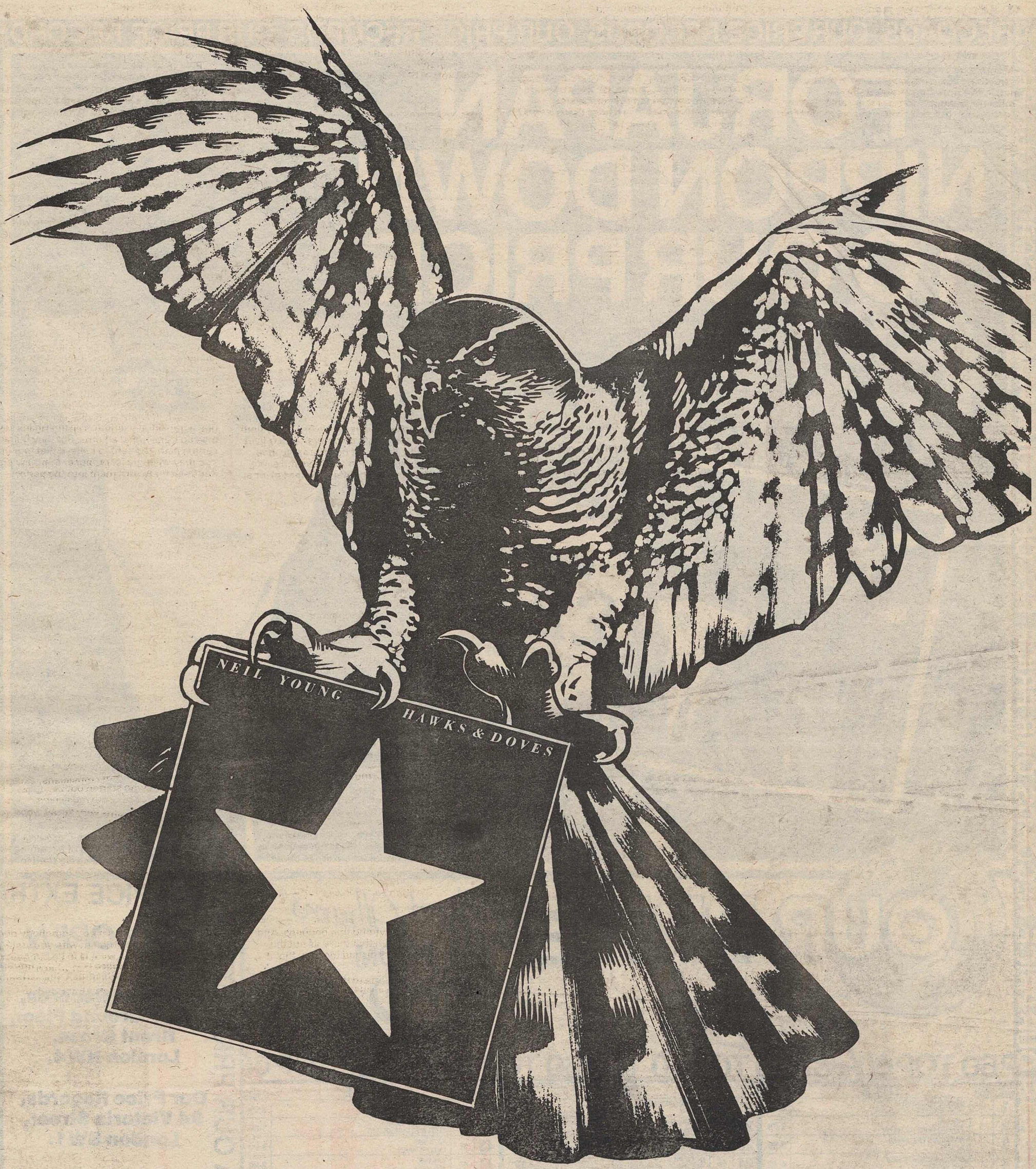
Yeah, I guess so. Five years ago I thought it would take us a lot longer to be as popular as we are now.

Do people still see you as an outpatient?

Yeah, probably, but less than they used to.

Do you still feel like one?

No. Much, *much* less than I used to.



NEIL YOUNG-HAWKS & DOVES

His latest album of songs

wea K. 54109 Available on Cassette.

RECORDS OUR PRICE RECORDS OUR PRICE RECORDS OUR PRICE RECORDS

FOR JAPAN NIPPON DOWN TO OUR PRICE

OUR PRICE
£2·99
LIMITED OFFER

OUR PRICE Records

Chart Albums FROM £2.99

TOP60 TOP60 TOP60 TOP60 TOP60 TOP60 TOP60 TOP60 TOP60

THIS WEEK	LAST WEEK	TITLE	OUR PRICE
1	4	STEVIE WONDER HOTTER THAN JULY	4·29
2	3	POLICE ZENYATTA MONDATTA	3·79
3	3	BARBRA STREISAND GUILTY	3·99
4	1	BRUCE SPRINGSTEEN THE RIVER	4·49
5	8	DIRE STRAITS MAKING MOVIES	4·49
6	11	EARTH, WIND & FIRE FACES	5·49
7	7	MADNESS ABSOLUTELY	3·89
8	14	RY COODER BORDERLINE	3·79
9	17	TALKING HEADS REMAIN IN LIGHT	3·79
10	31	ORCHESTRAL MANOEVRES IN THE DARK ORGANISATION	3·99
11	6	STATUS QUO JUST SUPPOSIN'	4·49
12	15	DAVID BOWIE SCARY MONSTERS	4·49
13	13	KATE BUSH NEVER FOREVER	3·99
14	20	ALAN PARSONS THE TURN OF A FRIENDLY CARD	3·99
15	9	THE JACKSONS TRIUMPH	3·99
16	23	THE BLUES BAND READY	3·79
17	5	THE SPECIALS MORE SPECIALS	3·89
18	21	MONTY PYTHON CONTRACTUAL OBLIGATION ALBUM	3·89
19	26	DONNA SUMMER THE WANDERER	3·79
20	29	U2 BOY	3·89
21	NEW ENTRY	MIKE OLDFIELD QE2	3·99
22	12	SUPERTRAMP PARIS	4·99
23	24	GEORGE BENSON GIVE ME THE NIGHT	3·79
24	16	ROCKPILE SECONDS OF PLEASURE	3·79
25	10	THIN LIZZY CHINA TOWN	4·49
26	22	RANDY CRAWFORD NOW WE MAY BEGIN	3·29
27	18	THE JOE JACKSON BAND BEAT CRAZY	3·89
28	25	UB 40 SIGNING OFF	3·99
29	19	SAD CAFE SAD CAFE	3·99
30	39	WILTON FELDER INHERIT THE WIND	3·89
31	45	WISHBONE ASH LIVE DATES VOL. 2	3·99
32	27	ROXY MUSIC FLESH AND BLOOD	4·49
33	30	THE RUTS GRIN AND BEAR IT	3·99
34	35	PAULINE MURRAY & THE INVISIBLE GIRLS	3·49
35	32	HAZEL O'CONNOR BREAKING GLASS	3·89
36	28	JONI MITCHELL SHADOWS AND LIGHT	5·99
37	NEW ENTRY	JOHN MARTYN GRACE AND DANGER	3·99
38	51	THE POLICE REGATTA DE BLANC	3·79
39	NEW ENTRY	CHEAP TRICK ALL SHOOK UP	3·99
40	NEW ENTRY	SPYRO GYRA CARNAVAL	3·89
41	53	AFTER THE FIRE 80-F	3·89
42	33	STEVE FORBERT LITTLE STEVIE ORBIT	3·89
43	37	VARIOUS I AM WOMAN	3·99
44	46	VARDIS 100 MPH	2·99
45	NEW ENTRY	THE TOURISTS LUMINOUS BASEMENT	3·99
46	41	XTC BLACK SEA	3·99
47	34	ROBERT PALMER CLUES	3·99
48	38	JOAN ARMATRADING ME, MYSELF, I	3·89
49	NEW ENTRY	RORY GALLAGHER STAGESTRUCK	3·99
50	43	GEORGE THOROGOOD MORE GEORGE THOROGOOD	3·89
51	48	DIANA ROSS DIANA	3·99
52	40	DON McLEAN THE VERY BEST OF ...	4·19
53	36	THE DOOBIE BROS ONE STEP CLOSER	3·89
54	44	THE BEAT I JUST CAN'T STOP IT	3·89
55	55	CHAS JANKEL CHAS JANKEL	3·79
56	60	THE PLASMATICS NEW HOPE FOR THE WRETCHED	2·99
57	42	THE SKIDS THE ABSOLUTE GAME	3·99
58	47	MARTHA & THE MUFFINS TRANCE AND DANCE	3·99
59	58	L.T.D. SHINE ON	3·89
60	50	PAUL SIMON ONE-TRICK PONY	3·89

OUR PRICE EXTRA

NOW OPEN

Our Price Records,
Upper Ground Floor,
Brent Cross,
London NW4.

Our Price Records,
64 Victoria Street,
London SW1.

Our Price Records,
76 Cheapside,
London EC2.

Our Price Records,
90 High Street,
Putney,
London SW15

WE HAVE SHOPS ALL OVER LONDON AND THE HOME COUNTIES FOR THE ADDRESS OF YOUR NEAREST OUR PRICE RECORD SHOP PHONE TELEDATA 01-200-0200

OUR PRICE RECORDS OUR PRICE RECORDS OUR PRICE RECORDS OUR PRICE RECORDS

Edited by Cynthia Rose

WHY DID Chicken NOT CROSS THE ROAD?

THIS WEEK, EMI release an as yet untitled new single/cassette by Bow Wow Wow. This event was originally intended to coincide with the launch of *Chicken,* a magazine funded by EMI and administrated for them by former Gang Of Four manager Rob Warr.

Chicken was yet another invention of Bow Wow Wow mastermind Malcolm McLaren, and — according to its prospectus — was intended to be "about pop and fashion, focusing around pleasure tech: roller-skating, cassette-swinging microchip kids, and on the swashbuckling and romantic 'new look' which is just coming in". The magazine was set up to promote Bow Wow Wow, and the ideas which the group was designed to symbolise.

Last week, *Chicken's* editor Fred Vermorel resigned, alleging — among other things — that Anabella, Bow Wow Wow's 14-year-old lead singer, had been pressured by McLaren to be photographed nude for the magazine, that an eight-year-old child had been reduced to tears when shouted at to "show a bit of arse" during a photo session which had been filmed by a BBC-2 *Arena* crew, and that McLaren was introducing a pornographic element into the proceedings, effectively turning what was supposed to be a sort of cross between *Smash Hits* and *Schoolkids OZ* into "a magazine for adults that features kids as objects".

Vermorel was worried that — if the magazine had come out in the form allegedly intended by McLaren — he might be "subject to a child porn rap."

Vermorel's original list of editorial contents included a tongue-in-cheek piece — subsequently withdrawn — by John McVicar on crime as a career for the unemployed school-leaver, a guide to constructive projects for kids who choose to opt out of school, Bow Wow Wow-inspired articles about piracy and a general emphasis on pleasure and fun.

To these items, according to Vermorel, McLaren intended to add a risque letter in which a boy describes what he'd like to have happen on a dream date with Blondie drummer Clem Burke. Furthermore, he told *Thrills,* McLaren was concerning himself so little with the magazine that he began to wonder whether McLaren actually wanted a magazine at all, as opposed to some outrageous footage for the *Arena* programme.

Vermorel went on to describe a furious McLaren coming round to his house and attempting first to coax, then to bully him into going back. "You're up to your neck in this," Vermorel claims McLaren told him, "whether you like it or not."

Meanwhile at EMI, Rob Warr admitted that "EMI have pulled out of financing the project in the form in which it was originally envisaged". EMI had apprently given McLaren and the Vermorels (Fred and his wife Judy, co-authors of biographies of Kate Bush and The Sex Pistols) "carte blanche to produce the magazine. The problem was that Fred and Judy thought it was exploitative, and I felt that they over-reacted, Malcolm did not intend any such thing.

"McLaren had come to me with this great idea for marketing Bow Wow Wow. We thought that the magazine represented an ideal opportunity to get something done, and we made it very clear what we considered permissible. It's all a bit of a storm in a teacup, really."

Here he comes again, that nice Mr McLaren, spreading anarchy for the UK wherever he goes. This is the story of Malcolm's latest wheeze: "a junior Playboy magazine". . .

Above: Malcolm. Pic: Anton Corbijn. Right: Bow Wow Wow

THE MAN at the centre of the brouhaha was considerably more forthcoming. "Fred's freaked out a bit, hasn't he?" McLaren said. "Jesus! I can't believe all this paranoia. The magazine was simply a sort of junior *Playboy* for kids getting used to the idea that they needn't have careers, something to shake up this lethargic industry, a magazine about pleasure technology for the primitive boy and girl. I've been very frank: my job is to upset people, but there's no way that this magazine could be deemed pornographic."

McLaren denies that the young girl was subject to intimidation. "That is a gross lie, man. She got upset because of the pressure and presence of the *Arena* crew, and that's all. Her father was there and he didn't seem upset by anything that was going on."

He also denies having put pressure on Anabella ("I never put pressure on people. They do just what they want to do.") or attempted to place pornographic copy in the magazine. "I wasn't allowed to write for it. Fred was the editor: copy was entirely up to him.

"It's really important that we get this magazine out. Everyone in this country's so paranoid that you can't get anything done. Fred is a paranoid and a puritan. He's very hung up and he just freaked out."

Vermorel firmly repudiates the latter charge. "I'm not puritanical. The sight of a naked child doesn't upset me. What does upset me is the idea of that letter he wanted me to run. The way it was going, it was no longer a magazine for kids, but a magazine for adults that treats kids as sexual objects."

IT WAS this alleged shift in *Chicken's* editorial attitude that led John McVicar to withdraw his article.

"I knocked the piece off a bit tongue-in-cheek because of the irony of the government putting all these kids on the dole and then boosting penalties for young offenders. I wanted to write something a bit political for the school-leavers," McVicar told *Thrills.* "I thought McLaren was just an anarchistic pop promoter and I thought it was a good idea to have a teenage magazine that had a bit of political edge. I normally like people like that, but . . . I'm a criminal, but I don't want or need to be associated with people like that."

Bow Wow Wow vocalist Anabella corroborates Vermorel's assertion that McLaren wanted her to pose nude for the magazine. "Yes, that's true. He wanted me to appear like that to promote our cassette. I said no, because it's a kids' paper and I'm a young person too and I didn't think it was quite right, you know? He asked me through Vivien (Westwood) and when I said no, he accepted it.

"He didn't try to pressure me. It wasn't child porn . . . Malcolm said it wasn't. That's not my kind of thing. Posing in a bikini's okay with the group around a swimming pool."

Anabella claims that "they don't tell you very much". She had not been informed that Fred Vermorel had resigned, or that the magazine was called *Chicken* (she'd been told it was called *Playkid)* or that the group's debut gig at Hammersmith Starlight Roller disco this Saturday was billed as a 'chicken' night.

She also had not been told that 'chicken' is — in paedophile slang — a term meaning "an attractive child".

CHARLES SHAAR MURRAY

A Decidedly Wet Blanket

THE PROSPECT of seeing The Specials in a small unventilated club with an overflowing audience made up mostly of skinheads wasn't the most inviting form of entertainment I could think of.

My reason for going to the Hope & Anchor was not only to cover the first date of the two week 'Blanket Coverage' charity festival and The Specials' penultimate gig in England this year, but also to cover any "riotous scenes" that seemed likely to occur before, during or after the gig as ticketless fans tried to gain entry.

Expecting a rush I got there early to find a virtually empty pub with a couple of Specials propping up the bar and with 60% of the dates during the festival still not sold out (including Skids, Selecter, Only Ones, Bad Manners, Pauline Murray and The Rumour dates).

Because landlord John Eichler restricted admission to 200 tickets and because of the earlier publicity stating the gig was sold out, no ticketless people turned up at all (I had two spare tickets and I couldn't even give them away.)

Specials fans mob outside Hope for entry.

I've seen the H&A substantially more crowded than this on an average night and the so-called "regulars" who had bought the tickets were made up almost entirely of under-drinking-age school-kids and typical 30-year-old plus Islington couples. There were twelve skinheads (yes, I counted them!).

The Specials looked rather bemused when they came on the extended stage of beercrates. After 'Rat Race' and 'Hey Little Rich Girl' as openers, Dammers & Co. kept on asking the landlord to let more people down as it was almost empty at the back. Introducing 'I Can't Stand It' Terry Hall said he honestly couldn't stand it either.

Midway through the set the band could obviously see the situation wasn't improving but although they were laughing at the polite, unresponsive audience and dedicating 'Enjoy Yourself' to the dancers at the back, the crowd, such as it was, lapped them up.

After almost 1¼ hours onstage and three very forced encores for which some of the band were reluctant to return, The Specials left to quiet applause.

It would be a shame if such an excellent varied cross-section of bands playing for such a good cause are going to have to play to such an unappreciative crowd. The thought of this two-week festival turning into a farce, on paper looks impossible but on the appearance of the first show it looks *extremely* possible.

DAVID CORIO

"Run for your lives. It's Quasi-mod-o!"

Gareth Jones

●*NOVEMBER NEW RELEASES including Adam & The Ants, Blondie, Ian Dury, L.K.J., Lennon, Jam, Mo-dettes, P.I.L., Saxon, Rod Stewart, Witchfynde, and many more - all at GREAT prices....*

●*LOTS OF AC/DC, Led Zep, Saxon, Neil Young, Undertones, Ry Cooder, etc. - Albums only £2.99 each or 3 FOR £8!*

●*PILES OF Abba, B.O.C., Clash, Dylan, Joel, Photos, Springsteen - L.P.'s and Tapes at only £3.49!*

●*A SNIP AT £3.59: Albums & Tapes by Motorhead, Hawkwind, Damned, Iron Maiden, Purple, Whitesnake, Hagar, April Wine, Dexys, Ultravox, L.K.J., B52's.....*

●*THE NEW FRANTIC SUPPLEMENT contains a page of the best in Video Cassettes featuring Gary Numan, Blondie, Boomtown Rats, Sabbath, etc. PLUS Top Feature Films including 'Dirty Harry', 'The Excorcist', 'Capricorn One', 'Blazing Saddles', 'The Muppet Movie' & lots more!*

●*ALL THE OCTOBER BIGGIES are in there too, including Damned, Whitesnake, Rockpile, Springsteen, Hawkwind, Talking Heads, Lizzy, Quo, Dire Straits etc., etc.....*

●*ACCESSORIES SECTION features goodies like Blank Tapes, PVC Sleeves & Blank Video Cassettes!!!!*

●Yep! All this and much, much more in the sparkling new 20th FRANTIC CATALOGUE! It's out now so make the most of it - you won't get another one this year.....

●ALL YOU HAVE TO DO IS SEND A 10p STAMP WITH THE COUPON AND WE'LL RUSH YOU THE BARGAIN-CRAMMED, CRAZY-PRICED BEST-EVER FRANTASTIC FRANTIC CATALOGUE!

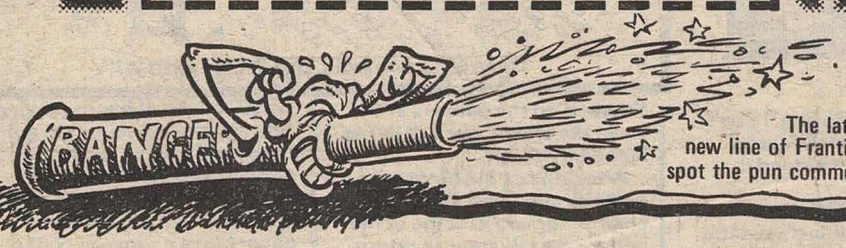
FRANTIC MAIL ORDER MUSIC FRANTIC

Okay, fellers, you've convinced me. Here's my 10p stamp, I shan't rest until my FREE Catalogue pops through the letter-box.....

NAME _____

ADDRESS _____

Send to: DEPT. N20, FRANTIC MAIL ORDER CO., ANDERSON ROAD, WARLEY, WEST MIDLANDS, B66 4BB.



The latest in a new line of Frantic corny, spot the pun commercials.....

As the hype report goes 'public but private' . . .

MAJOR INDEPENDENTS TO SET UP 'NEW' BPI?

ANTI-BPI RUMBLINGS continue to grow apace in the wake of that organisation's whitewash report on chart fixing.

Matters came to a head last week with the resignation from BPI ranks of Rod Stewart's Riva as a protest against the BPI's inactivity. A Riva spokesman told *Thrills* that the report will do nothing to "break the circle of corruption" which allows large companies to hype their way into the charts while preventing the BPI from effectively sanctioning them.

Said Riva's Bill Stonebridge: "It would be like hacking off an arm if the BPI were to expel one of the industry big boys. That's where the BPI's real money comes from."

Stonebridge says Riva's disaffection is shared by many other smaller companies who've neither the cash nor the inclination to manipulate the charts to their own ends. And he said talks were already going ahead between Charisma, RSO and Riva boss Billy Gaff, with a view to forging an alternative trade association. A meeting is expected to be called shortly.

The BPI, meanwhile, have relented on their decision to withhold the full 50-page report from its own membership.

Chris Wright, acting BPI chairman since the resignation of the discredited John Fruin, has invited all members to BPI HQ, where a copy of the report will be available for an on-the-spot viewing. It may not, however, be removed from the premises and because of anticipated demand, the BPI suggests a prior appointment be made.

Why we quit the BPI — by Riva Records

So far only a five-page press statement has been circulated to the outside world. This statement has already caused some controversy for the way it fails to endorse the more pertinent recommendations of the code of conduct enquiry headed by South London retailer Harry Tipple.

However, Tipple told us this week that he has now been assured by BPI high-ups that all his recommendations *will* be embodied in a new code of conduct. Work towards this end will begin later this month when the BPI chart committee next meets.

As for Riva and their renegade small-fry association, it seems that Billy Gaff's own perception of the body would not be as a BPI-style bootleg-tracking task force, but as a kind of Milk Marketing Board for the record business. An entity that would actively pump the idea of record buying over, say, a visit to the movies, while also taking care of administrative practicalities.

Riva's Stonebridge tells *Thrills* that Gaff has already approached a Midlands dairy company with a view to flogging LPs from the back of the cart.

ANDREW TYLER

Why I won't be joining the BPI — by Bob Last

Managing director of Fast Product & Pop: Aural Records

I HAVE RECEIVED an invitation to join the BPI in a new category for 'independent labels'. (Although quite what a small label is supposed to be independent of, I've never been able to understand). What does the British Phonographic Industry Ltd. do?

All it seems to admit to is "representing the interests" of established record companies, the companies whose subscriptions finance it. It represents them wherever and whenever it can influence and persuade, from your local record shop. Under the catchwords of "co-ordination" and "efficiency", it helps the major financial interests unite against anything cutting their profitability.

Occasionally the BPI may advocate change, but it is in practice inevitably conservative. The corporations that hold the purse strings are flabby organisations with massive overheads geared up to exploiting the stable market conditions that until recently existed. Any change at all makes their lives more difficult. Any change in what you buy is a problem for them that they must attempt to resist by the artificial manipulation of success.

This reactionary policy is carried out under a smokescreen of publicity about the supposedly dreadful state of sales, apparently justifying the desperate and confused attempts to turn the clock back and weaken the position of record buyers, to control and restrict their choice.

The BPI's motives show up clearly in the home taping saga. First the decline in the growth of record sales, and now the decline in actual sales, have been blamed on home taping. In fact, it is unlikely that the £200 million plus they claim is lost to home taping would actually be spent on records, even if home taping were effectively outlawed. Fortunately I can't see the police raiding flats to check you're listening to records not tapes, and whatever signal they can incorporate on records to make them untapeable, someone will find a way of getting around it (I hope).

Perhaps more likely to be achieved by the BPI is a blank tape levy, intravenously fed to the bloated financial corpse of the major companies. What are the chances of fair distribution of such a levy to *all* record makers — to the small labels and the do-it-yourself record makers who are just as likely to be the victims of home taping?

Isn't it more likely that the drop in record sales is due to the reduced spending power of youth who traditionally buy so much music? That it is part of the overall recession of the economy in which youth is affected first and worst.

If the BPI was lobbying to reduce unemployment so people could afford to buy its members' records then I might join.

In the long term the British Phonographic Industry Ltd. are not only burying their heads in the sand in the hope that the economic problems of late capitalisn will go away, but worse, they are inhibiting real progress in communications.

Anyone with a cassette deck can make up their own compilations for different situations and moods, reconstruct albums according to their personal interests. This way as consumers we can do more than make just passive selections. It is a potential of cassette and allied techniques to decentralise creative decision-making in pop music.

The BPI's conservative policies inhibit the full exploitation of this technological potential.

AT THE SAME time as using the home taping excuse to attack the people who buy records, the major companies represented by the BPI are starting a pincer movement by using "the state of the business" to tighten up on the contractual terms on which they work with performers, redefining deals already concluded and trying to get cheaper new deals.

Up till now it has suited the companies to sign bands for long term deals on the assumption that a very small minority will, with saturation marketing at the right moment, become licenses to make money. However, it is this system that has led to bands' demands for massive advances. Bands want reasonable compensation for

DANGEROUS

Down among the dead brains, nothing stirs . . .

By Julie Burchill

I CALL FOR A ZOMBIE CULL

Petrol shortage? No problem. Just get a strongman to make a complete and utter fuel of himself...

LOOK AT the BBC, then look at ITV — they're a pretty convincing argument for the merits of state control as opposed to private enterprise (which usually just amounts to greedy philistines anyway). The BBC can be a dope or dip in the soap with the worst of them, but it only does it for approximately one per cent of the week — 99% of ITV's time is reserved for garbage.

When the BBC do a quiz show they do the last word in cretinism — ***Blankety Blank*** — but they only do it for thirty minutes a week. They largely avoid the graveyard of laughter — the situation comedy, staple diet of ITV — but when they do it their stars are so much prettier: Wendy Richard, Diane Keen, John Alderton, Hannah Gordon. When the BBC does what the dopes call "soap", it does it in the form of a vehicle for the roxiest, ritziest creatures since the gypsy in Ava Gardner's soul won out over the careerist — ***Dallas.***

Sure, ITV has all the social worker trappings — like the London Minorities Unit, which makes programmes for youth ***(White Light),*** blacks ***(Skin)*** and homosexuals ***(Gay Life).*** But just look at the name of the sop: London Minorities Unit; it's a rebuff in itself. "The *majority* of people are old, white and normal — and don't you forget it, you stinking piece of queer black jailbait."

On Tuesday evening, October 28, BBC offered you The Specials, Kelly Monteith, Prunella Fawlty Scales, Lord Mountbatten and Kate Nelligan. Cheeky, chirpy ITV which *pretends* it loves swinging pop, fun fun fun, patriotism and beautiful women, showed its true colours from seven o'clock to 8.30: to pioneer new variations on Yank crap, to *push back the zombie barrier.* To create a world of mindless consumers; all the better to *advertise* to you, my dear!

For your pleasure, ***The John Smith Show,*** a half-hour celebration of being dedicatedly mediocre. First in a series of infinity, it examines the lives and motivations (or lack of, as it turned out) of a handful of this country's John Smiths (plus "Mrs John" Smith and "Little John" Smith, co-starring as 1980 Chateau Chattel Smiths).

'Senile, Mediocre and White' — a bastardisation of the old Bob and Marcia hit — would make a great theme tune.

It was horrible. The Smiths talked about money, TV, cars, children, standards of living, being "satisfied". The lack of JOY! or excitement in their voices made me squirm. Their voices were hopelessly weighted, like the last gasps of a sloth in a quicksand, yet they were determined for it all to carry on, they were lousy with brats and spouses; pro-survival, anti-life.

(I have believed for a while now that the human race — the lowest, most destructive species on earth — should attempt to breed itself out and leave the earth to other, less death-wishing species. East Germany are nearest to the ideal, with their zero population growth. This idea may seem extreme and rash — but look honestly at what we have done, and realise how logical and humane it is.)

What a mistake the sentimental canonisation of the human race has been! Almost as bad as the sentimental canonisation of the working class. Depressingly, the more "working class" the Smith, the worse they were, swearing eternal gratitude to the inevitable BOSS. They have a god before God and it is the BOSS. They were sexless, godless drudges; the women, the most lowly paid Smiths, actually said things like "I don't fink women should get paid as much as men".

Please don't tell me anything about the "vitality" and the "earthiness" of the working class; at the moment, no one hates the exception, the eccentric, more than they do. They had something special once — before they became secular consumer viewers rather than animals — but they won't get it back again, not unless this country becomes *very* left wing and *forces* political awareness on them. For now, TV is their God; their God turns their brains to mush; their mushy brains stop them making money and getting out.

This first episode of ***The John Smith Show*** was a great lesson in just how defeated and boring being powerless can make a person. There was no mention in it of either God or politics; I suspect they are all "C of E" and "moderate", and look forward with morbid interest to the next instalment of this celebration of the void.

Lack of any real control of one's destiny often results in stupid aggression. Seven-thirty saw ***Britain's Strongest Man,*** a celebration of ugliness as a masculine virtue. This hybrid of *The Sun Aggro Test* and the National Front was hosted by Derek Hobson, who is sort of a high priest of banality. Henry Cooper played the organ grinder's monkey, illustrating an interesting working class escape route in the manner of footballer or celebrated scumthug (Biggs, McVicar) — that of Pet Cockney.

Actually I do him a disservice; his voice was both humble and compassionate as he talked to the poor

■ ***Continues over***

their whole futures being tied to one company for so long, advances that bear some relation to the huge sums the company could expect to make if the group did turn out to become megastars. This particular business approach is now proving less successful, partly I think because the independent labels are creating greater diversity and spreading sales so they are more evenly distributed. The big companies' response is that musicians must accept less cash — but are they giving any concessions in return? Are deals shorter term? Do the musicians have more control? Are royalties higher?

No.

FINALLY there is the chart hyping issue. The British Market Research Bureau chart (which gains a lot of its enormous influence from the fact that it is used by the BBC who have a government sponsored monopoly on national radio broadcasting) is contracted by the BPI. Supposedly, it is an index of "what the public wants". There is no need to go over the well-publicised corruption and falsification of this so-called "public demand", although it should be pointed out that, without actually breaking any rules, there are a great many other ways of giving the charts a gentle nudge in the direction of any particular record.

Trying to make the charts honest is probably impossible. Yet the chart is handed down like a god we the public are supposed to worship, a smokescreen to conceal the companies' manipulation of the sound media for financial aims.

I have concluded that the BPI wants a homogenised market. If they could manufacture consumers in addition to the actual records they probably would. They would construct consumers who wouldn't home tape, consumers who would buy only what the companies chose to market to them, consumers who would feel guilty if they deviated from the norms of "what the public wants determined by the chart, consumers for whom pop music would become an object of passive absorption instead of the rebel music that's rightly a tool of the radical consumer.

I don't think the effects of the BPI I have suggested are necessarily discussed in the boardrooms. Rather I am looking to the overall impact, the hidden intentions, the consequences of history.

Thanks, but for now I don't want to join!

BOB LAST

spare Rib
a women's liberation magazine
July 1980 issue 96
40p $1.20
Older women living together–independent yet not alone
Marilyn French interview
Thoughts on boy Children
Resistance in NATO
Inflation: what does it mean?
Why could one of these women lose custody of her child? LESBIAN MOTHERS IN COURT
spare Rib
"The most fantastic day of my life."
Women's Liberation '77 on the spot reports
spare Rib
Dangerous Contraceptives are Big Business
spare Rib
women's news magazine march 77
17p
Rib
£0.32–30p

Plug of the week

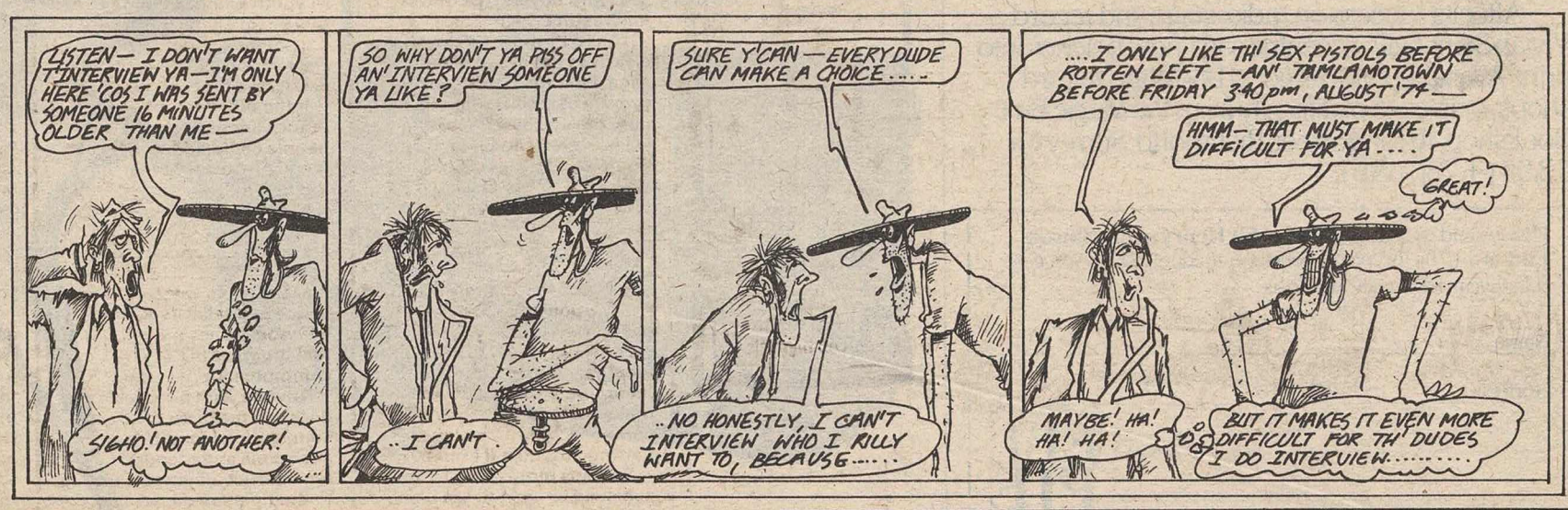
HAPPY BIRTHDAY *Spare Rib* — 8½ years old this month! And more to the point, congratulations to the independent women's liberation magazine on clocking up 100 issues.

In typically wide-ranging style, *Spare Rib* celebrates its own achievement with a bumper 72-page November edition in which the *SR* collective interviews ten women aged 10-100, Tony Benn, and The Bodysnatchers.

Despite the sneers of the likes of Jilly Cooper ("They invited me to debate against them but I'd rather trot out inane jibes from the safety of my *Sunday Times* column"), *Spare Rib* remains one of Britain's most essential, uncompromising publications.

For proof, stop by the special anniversary exhibition at the Cockpit Annexe, Princeton St, London WC1, 10 till 8, weekdays up to December 8.

The Lone Groover — ***Benyon***


LISTEN— I DON'T WANT T'INTERVIEW YA—I'M ONLY HERE 'COS I WAS SENT BY SOMEONE 16 MINUTES OLDER THAN ME—
SIGHO! NOT ANOTHER!
SO WHY DON'T YA PISS OFF AN' INTERVIEW SOMEONE YA LIKE?
..I CAN'T.
SURE Y'CAN—EVERY DUDE CAN MAKE A CHOICE.....
..NO HONESTLY, I CAN'T INTERVIEW WHO I RILLY WANT TO, BECAUSE.....
....I ONLY LIKE TH' SEX PISTOLS BEFORE ROTTEN LEFT —AN' TAMLA MOTOWN BEFORE FRIDAY 3·40pm, AUGUST '74—
HMM— THAT MUST MAKE IT DIFFICULT FOR YA....
GREAT!
MAYBE! HA! HA! HA!
BUT IT MAKES IT EVEN MORE DIFFICULT FOR TH' DUDES I DO INTERVIEW.....

MENSI BREAKS OUT

HAD ANY EARLY thoughts about who'll be the fairy at the top of the *Top Of The Pops* Christmas tree this year? Don't splutter into your pint, but it could be Mensi and The Angelic Upstarts up there slugging it out with Cliff and Olivia and the like.

That, at least, is the plan Mensi unveiled to *Thrills* this week. The Geordie weight-trainer has gone and written himself his very own instant people's anthem. It's called 'England', and sounds like the composition of a man who's been force-fed an incessant tape loop of 'Sailing' and 'Mull Of Kintyre'.

It's super-patriotic, and rings with sentiments that would stir the bones of Rudyard Kipling and Rupert Brooke: *"England oh England a country so fair and so true There'll never be any colours like the red and the white and the blue."*

Mensi hopes it will be big on Wembley's terraces. "Let's face it, we want a hit," he said as he demonstrated his scarf-waving technique. "I think the band needs a wider audience and I hope this will give us it . . . they're nuts about it over at EMI."

Aren't you afraid the song will be taken up by the Tufty Club portion of the Upstarts' following and turned into a fascist anthem?

"Aye, I've already been told I'm playing into their hands. Maybe I can turn them away from that Nazi rubbish — pride in being English is what the fascists prey on, only they pervert it. They pervert the Union Jack too. It turns my guts the way they march under the flag — it's got nothing to do with being a Nazi . . .

"Everyone knows I hate the NF and BM. My next single after this is 'Kids On The Street' and it goes: *'Let's unite, black and white kids together are dynamite'*."

The chief Upstart also passed comment that Garth Crooks was "the best thing ever to happen to North London", and laughed at the long faces of the BM contingent, on White Hart Lane's terraces caused by his arrival. "They cheer now though, don't they? What a bunch of hypocrites."

Mensi was hoping to play a series of benefit concerts in his Geordie homeland, for a friend's daughter who was born blind. "The plan was to raise £1200 to send the bairn abroad for special treatment," Mensi said. "Only none of the students' unions would let us play — Durham, Sunderland, Newcastle. It seems when the 'bad boys' try to do something good they're not allowed to."

DEXTER FABIAN

Thomas in training for TOTP. *Pic: Pennie Smith*

— in red, white and blue rash

■ *From previous page*

competitors. There but for the grace of God goes Henry; he stands as a good example of how strength allied to a little shrewdness can pull a prole out of a hole without *too* much humiliation.

On the humiliation front, those who would be strongest carried 100 kilo sacks (which, as Henry pointed out, weighs more than he does) across their backs, ripped up telephone directories, bent steel bars and PULLED A TWO TON TRUCK! They lifted a half a ton girder on which sat six *Penthouse* Pets — really nice looking girls, despite the crummy clothes. The weightlifters didn't even look at them. The girls had obviously been brought on to accentuate the "maleness" of the musclemen; they instead showed up the sad narcissistic mess of physical strength. Muscles are *by* men *for* men.

Western media men always tut-tut about Communist women athletes being aberrations of nature. These "men" all had bosoms that Russ Meyer would have been more than pleased to get his hands on.

Nothing could have been less to do with sex — it was still one of the most offensive on the eye things I've ever witnessed. Oh ITV, you really over-played that sweaty paw of yours! Their motto *(The Sun's* motto used to be "Forward With The People" — they've had the decency to drop it as quickly as a Page Three girl's underwear) should be: "We Defend To The Death Your Right To Be A Cretin".

All kinds of crap-merchants thrive on today's anything-goes liberalism. I personally loathe any kind of mindless slime, and long for the return of real strenuous censorship — quality control, like the French have for wine. However, I'm amazed that people make such a fuss about a wanky little bit of arty crap like *The Romans In Britain* while cretinous degradation such as ***Britain's Strongest Man*** is totally accepted as a jolly stitch in life's wacky tapestry.

The musclemen sweated, fell over, turned surly and dropped out. The best man — the only competitor with a modicum of charm and humour — actually won. When the prizes were presented the competition turned out to have been sponsored by British Meat. The winner received the right to go to New Jersey for The World's Strongest Man competition, and a huge piece of meat on a silver salver. Bacon would have loved it to death.

Lowry
SURREALIST SCI-FI SPANISH INQUISITION COWBOYS & INDIANS FESTIVAL FOR BOYS
WILLY WEIRD & THE ONANISTS
DACHAU PUPPET THEATRE
DALI'S OLD GONADS
BERTRAND RUSSELS BALLS

"I think I can hear the fab new sound of the '80s — barrels being scraped."

R.I.P.

Pray one minute silence for NME-as-we-know-it. We've chucked everything up in the air for next week's issue, and however it comes down, well . . . that's yer new NME.

NME. SOUND AND REVISION.

From beneath his syrup-sploshed sou' wester, Sir Henry, brandy-baffled rhinoceros führer of Rawlinson End, glowered at his faceless curry. "This is inedible muck, and there's not enough of it."

After its success on radio, stage and record, Vivian Stanshall's eccentric saga now belches into print. Available from all good book and record shops, or in case of difficulty from the Magic Bus Bookshop, 10 King Street, Richmond, Surrey, for £3.95 (+75p p&p).

Please send me____ copies of **Sir Henry at Rawlinson End** at £4.70 (inc. p&p). I enclose cheque/PO. My Access/Barclaycard/Diners Club No. is____

Name____

Address____

EEL PIE PUBLISHING

Registered in England No. 1205151

"Play a Grundig, home or away."

"If you want to hear the best sounds around, wherever you are, listen to a Grundig Hit Boy.

It comes with its own carrying handle in either a smart-looking black or champagne finish, works off either mains or battery and has three choices of waveband: Medium, Long Wave and VHF.

And at around £28.50 the Hit Boy is a really great deal, wherever you play it! You're onto a winner with Grundig."

GRUNDIG

Precisely Grundig. Precisely right.

OUTSIDERS IN A SEXUAL JUNGLE

Meet The Bush Tetras

From the left: Dee Pop, Pat Place, Laura Kennedy, Cynthia Sley

They're a New York rhythm and paranoia band

Text: Richard Grabel
Pix: Joe Stevens

THEIR BASSIST Laura came up with the best description of The Bush Tetras I'd heard. "We're a rhythm and paranoia band," she said.

Perfect. A new genre: R&P. It neatly touches both points of what they do.

For the body, The Bush Tetras create churning, unorthodox, surprising dance music. For the mind, they disturb you with impatient railings, concise notes against hypocrisy and feverish images of love and loss. The sound of the city.

Cynthia, their lead singer, lives in a tiny flat on East Ninth Street in New York's Lower East Side. A funky neighbourhood. A couple of blocks east and you have total burn-out, nothing but the worst tenements and heroin dealerships. Where Cynthia is, things aren't so bad; the people are poor but the atmosphere is buzzing.

Only one of The Bush Tetras lives here. But if a band can be said to have links to a piece of geography, The Bush Tetras are a Lower East Side Band. This is where their constituency lives.

"I think we do sort of represent Lower East Side living in a way," guitarist Pat Place agrees. "We rehearse over here, but it's also the attitude. People live down here who aren't making a lot of money, can't afford anywhere else, and it's because they are not conventional people. They aren't doing the things in society that make money."

The Bush Tetras, I say, play to those people.

"We are those people."

Laura: "People like us have a real hard time fitting in. My first job when I came to New York was receptionist in a porno movie theatre, simply because I couldn't confine myself to the sort of girlie image you need for a regular job."

The Bush Tetras, three girls and a guy (their terminology) feel like outsiders. Their songs are full of disenchantment and dismay. Anything else would be less than honest.

The Bush Tetras are Cynthia Sley, vocals, Pat Place, guitar, Laura Kennedy, bass, and Dee Pop (nee Dimitri Papadopolous) drums. Pat Place's name may be familiar; she played the insistent, nerve-racking slide guitar in the original Contortions.

Only Dee is a native New Yorker, and only he has any real history as a musician. Pat came from Chicago, moved to New York five years ago, planning to be an artist. She still sells an occasional photograph and, with Laura, keeps a finger in film-making. Laura and Cynthia come from Cleveland, attended art school together. Laura came to New York hoping to make films, Cynthia to get into clothing design.

"It's so funny," Laura says now. "We all came here really seriously intent on some goal and we just didn't do it. We're all rejects from another field."

The band was born about a year ago of jamming sessions involving Pat, Laura, Dee and a now-departed guitarist named Jimmy. "Then we brought our best friend Cynthia down to the basement and said 'Sing!' and she sang," Laura relates. "She had a pile of poetry or lyrics or whatever you want to call it."

They were always visually impressive. The three-women front line sports short hair, deadpan expressions and a defiant, tough-girl stance. At first their sound owed too great a debt to The Contortions, and they suffered from amateurishness and hesitancy.

Now they are in nobody's shadow. The Bush Tetras, through hard work and lots of playing, have gotten good.

The beat has echoes of the speedy, cracked funk of Gang of Four or PiL, while the songs range from menace to exhaltation, bitter sarcasm to evocative love-shouts. 'Taste Like The Tropics' couples heated love images with a maelstrom of sound kicked up by exploding guitar and the rhythm section in overdrive. 'Snake Crawl' is an evil incantation that makes me think of the three witches in Macbeth doing their "bubble bubble toil and trouble" routine. 'Mess Up' and 'Too Many Creeps' are diatribes against the scene-makers and hanger-outers; not my favourite songs, they're too cranky and ill-humoured. But they mean what they say, challenge people, put them on the spot and don't mince words doing it.

THOUGH I'D TALKED to them frequently at gigs, I'd never gotten chummy with The Bush Tetras. Those tough demeanours seemed intimidating and impenetrable from a distance.

We meet for an interview at Cynthia's little bedsit. An occasional roar from a passing motorcycle intrudes on the tape — the Lower East Side is also biker country. Turns out they couldn't be nicer.

We begin by chatting about the cross-country tour they just finished, flying from city to city on one of those special reduced-fare tickets.

"Whatever city we hit it seemed like we were following The Rockats and The Mo-dettes were coming the next night," Laura says. "It seemed like everybody was on the same tour."

Did people know who they were?

Dee: "In some places they did. In San Francisco we were on some airplay charts on the new wave shows. But it's good when they don't know what to expect. They can just like you or not, but it's based purely on what you're playing and not what you've been in the past."

The punk image is just now making itself seen in the American heartland, and in some places it is drawing the same reaction that long hair did in the mid-'60s.

"We'd go into a straight bar in Buffalo," Dee recalls, "and they wouldn't serve us. We got into a fight in one place, and this cop there says, 'Oh yeah that was my cousin Rusty, haw haw, he had a hard week beating up punks haw haw!"

Cynthia: "In Toronto they yelled '1976' at us. Which is weird, we don't wear punk clothes. We look more like greasers or reject bikers or something."

After half an hour of rather innocuous talk, Pat pipes up. "OK, let's get rowdy and obscene now. Ask us some sex questions. But not the ones everyone else asks."

What she means is that, with their hard looks and total lack of feminine role-playing, the Tetras have a reputation as a lesbian band. I frame a delicate question. What role does sexual image play in their presentation?

Pat: "Sexual image? I think it's just being ourselves. They have these regressive sex roles mapped out for you, girls should be like so and so. There's not much in modern music to counteract that either, except for a few English groups. But over here, what's popular is like The B-52's, who are the girliest girls. Not that I hold it against them but it's just so collegiate and cute."

Laura: "Obviously all of our personalities affect our music, or we'd just be faceless robots. But what we say has to come out in the music. Talking is important, but how much can you say to people that will mean something and be valuable to them and have an influence in their lives? Do they really want to sit there and read about which Bush Tetra does what to who?"

Dee: "I'd like to read that."

But the kind of sexuality performers project inevitably becomes a part of the statement they make. And the frustration and anger of The Bush Tetras' lyrics might easily come out of a gay sensibility.

"I think what you're hearing," Laura says, "more than a gay sensibility, is a feminist one. And we're none of us radical feminists. I went through that in high school, joined all kinds of groups and movements, and got real turned off by lesbian separatists who were into moving out, owning their own farms, starting their own matriarchal society and all this bullshit. In reality you can't do anything unless you work together with people. Our original group was two men and two women."

Cynthia: "We're all AC/DC. We run on battery acid."

Pat: "Personally I think our music, our lyrics, are in a way sexless. Although I know that Cynthia has written some songs as love songs and they are definitely not gay love songs."

In fact their lyrics are far from sexless. Sometimes they lay down simple truths — *"You can't be a lover if you haven't got control / You can't be funky if you haven't got a soul."* ('Can't Be Funky'). Sometimes they comment on life's social-sexual skirmishes — *"I just can't pay the price of shopping around no more / 'Cause there's just nothing that's worth the cost."* ('Too Many Creeps').

Laura: "That's about the single life. Not to get too specific, but in New York it's real hard to maintain relationships. It seems harder than in other places. You either have a career or a relationship, or if you have both, you have to juggle them."

I ask Dee how it feels to be the only boy in a group with three girls. He says he doesn't really think about it.

Pat: "But Dee, you have said that working with male musicians can be obnoxious because a lot of them have a real machismo attitude."

Dee: "Alright, there are pros and cons about each. There are guys who've been playing for twelve years and think they know the only way to play and there's no breaking them out of certain habits. But then there's going on tour with *them* (indicating the three girls) and I'm the one who ends up carrying amps all over the place."

Pat: "The thing we should say is that we didn't intend to have a girls' band. It just sort of happened."

Laura: "We've actually had to, not exactly fight it, but we'll get to a city and there will be a sign at the club advertising us as a 'women's punk group' and we'll ask them to take it down because we're not."

THE BUSH TETRAS have released a single comprised of three songs, 'Too Many Creeps', 'Snakes Crawl' and 'Taste Like The Tropics'. It's a good record, but not a great one, mainly because it was recorded too soon (about six months ago), before they had developed the fire and force they now have. Still, it has sold out a first pressing of three thousand.

The single is on 99 Records, an indie label that looks like growing into great importance. Like Rough Trade and Good Vibrations, 99 Records is an off-shoot of a record store, the brainchild of store owner Ed Bahlman, who has so far released singles by The Bush Tetras and experimental guitarist Glenn Branca. Upcoming are a single by Y-Pants, three women who play toy pianos and ukeleles, and one by ESG, a "minimalist salsa" group from the Bronx, produced by Martin Hannett. It will have simultaneous UK release on Factory.

As for The Bush Tetras, they are going to continue to improve. They already have a sound not exactly comparable to anything else. They rock out, with anger and force.

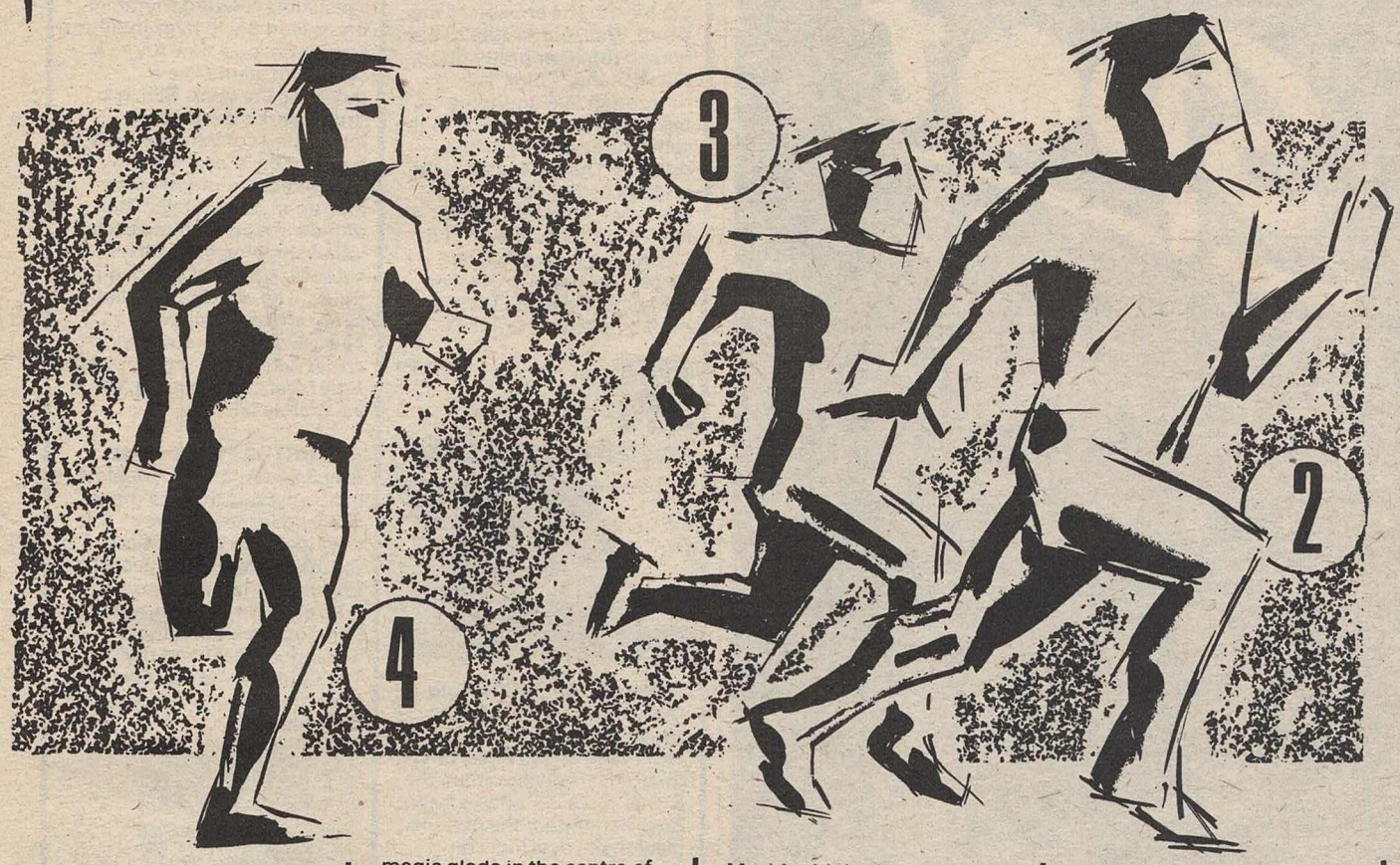
Their manic depression is an appropriate soundtrack for this jungle life we lead.

IF MUSIC BE THE FOOD OF LOVE, PLAY ON.

TDK. The great name in tape cassettes.

SINGLES

VIVIEN GOLDMAN
THURSDAY VERDICT



Four Extra Classics

LORA LOGIC: Eugene (Rough Trade) The remarkable Lora Logic, several phases ahead as usual, proves yet again that she's the best thing that ever played in the Roxy. Instrumentation, arrangement and vocals are all boldly imaginative and witty; imagine how people felt seeing a Matisse painting for the first time. Lora's stylised vocals sit tight on Dave's sax, the two keeping a tight rein on the spirited, bucking rhythm section. The duelling saxophones are typical of Lora; listen to the very English harmolodic on the B-side. It's an extraordinary instrumental, the end of the pier on a Saturday afternoon. The woman defines herself, un-pompously fills a cultural vacuum. If there is a Modern Dance, she's our Ginger Rogers.

TAMLINS: Smiling Faces (Power House Pre) Wicked, wicked, wicked. By reggae standards, this isn't a new tune, but it's the fix you keep on coming back for. From the 'Baltimore' team — Sly & Robbie powerhousing the competent but not inspired trio to cloud-vaulting leaps. The dub teases you without mercy; syn-drums suck your brain inside out, bass steps slowly over the soul. These are literal descriptions of the power of this ranking record, which EMI should instantly release as a twelve-inch.

ROBERT WYATT: At Last I Am Free/Strange Fruit (Rough Trade) A Robert Wyatt single turns up in the pile of 45s, and you stumble into the still magic glade in the centre of the forest. The qualities are classical; dignity, gravity, sombre, sensual emotion. Another in Robert's series of cover-version singles, in which he attempts the impossible and somehow succeeds; legal wrangles between Virgin, his old label, and Rough Trade, his would-be/new label, mean that the appearance of others like the galloping 'Stalin Wasn't Stalling' remain in doubt.

Here Robert infiltrates, without subverting, Chic and Billie Holliday. Each time, his un-soupy sincerity, a kind of stubborn knowing innocence, makes you stand still and take stock. A highly superior single, a reminder of how sad it is to be frightened of words like Beauty and Love.

MOTION: Walk On By (Ballistic) Motion, formerly Movement, are George (Oban) Levi's combo. As with the original Aswad bassie's last hit, 'No Man Is An Island', the voice of chanteuse Ann wraps itself round George's eloquent, daring bass lines like a fur stole round a silky biteable neck. George pushes Robbie Shakespeare's lead bass idea still further; his bass could carry a ten ton truck that couldn't sing in tune, and still make it sway. The musicians are all top ranking (including Aswad's Drummie) and the Doinne Warwick/Burt Bacharach classic isn't covered so much as gift-wrapped.

Runners-up

LIPPS INC: How Long (Casablanca/Pye) Ace with a facelift, as Lipps Inc get heavily into Gary Numan. Machinoid rhythm tracks simulate seconds ticking by as the hapless singing victim wonders how long it's been going on. Well. actually, it all started in Germany in the '70s with Kraftwek being sort of cold, stark and modern, then Eno & Bowie began to, and then it was like this, so . . . .

Near the end, the singer blows her moderne cool and begins some supersoul wailing.

BLANK STUDENTS: We Are Natives (Dexter Discs). Fine A-side, specially if you listen to the rhythm track more than the vocals — sounds like Blank Students are regurgitating lessons learnt from hours listening to Don Cherry going ethnic along with the obligatory reggae. If you omit the B-side, the Students might grow up to be rightful mutant inheritors of This Heat, and The Pop Group.

AU PAIRS: Equal But Different (Rough Trade) It's amazing how the Au Pairs manage to make traditional rock and roll a vehicle for radical sentiments; only the old Gang of Four pulled off that marriage of the retrogressive with the radical. Lesley's singing uses passion to much better effect, she's gained control. *"Spending days nowadays by myself, that's oh so nice . . ."* These lyrics are suitable for viewing by all ages, including the very young and OAP's.

TUXEDO MOON: Dark Companion (PRE/Ralph). Looming from the Cryptic Corporation vaults, TM sound like sephulchral Kraftwerk — they even talk about doppelgangers. The secret is setting the drum machine to a slight variance with the tempo of guitars and bass. A goodly portion of screaming sounds smear across the canvas; *"the endless prattle of politicans fills my ears and rain makes my mascara run."* Are those lyrics a) concerned, b) committed, c) meaningless? File under "evocative" and move on.

ROBERT PALMER: Looking For Clues (Island). Robert's Bungalow Music indicates Nassau not Neasden, and for years he suffered from the syndrome of being the Golden Boy laying the dodgy eggs that never did crack the charts. Now, like Island stable-mate Grace Jones, whose talents were equally obvious but latent, he's found his own focus. Dance music that could storm barns in Neasden, Nassau and possibly Guatemala, and intelligently accessible lyrics.

MIKEY DREAD: Break Down The Walls (Dread At The Controls/Stiff). Mikey exhorting us all to stand together, stand firm, be upful and right and unite tonight inna Babylon. The success of this tune greatly depends on the drumming bravado of Style Scott, who looks fit to step into Sly's sandals should the august toothless one ever give it up for production. The flip's harder, an instrumental version with fine piano work of the 'Jumping Master' tune with a hint of the wild imagination/odd noises that used to make Mikey Dread singles so spectacular and sought-after. Ahhhh, the good old days.

LUDUS: My Cherry Is Not Skerry (New Hormones). Jagged, spiky neon painting rhythm track with sound of piano being gutted by chain-saw, from the Manchester band. Linder's voice is cool like an elegantly frigid blonde Hitchcock heroine. *"Beetle blood staining my skin"* is the line to remember.

THE DANCING DID: The Haunted Tea Rooms/ Squashed Things On The Road (Fruit & Veg Records). Now that everyone can make their own singles, there's lots of opportunity to examine the rat-and-bat-infested secret chambers of psyches all over the country. This Worcestershire "double fruit side" is faithful to the implications of the titles, with a strong but streamlined disco/funk skeleton rhythm track. Good aural Ealing comedy/hooting Hammer horror.

DEVO: Whip It (Virgin) Inside the skin mag title, a health and efficiency tale about pulling your socks up, with synth/bass/galloping drum rhythm section; yet another *Kraftwerk-kind* (that's 'Son Of Kraftwerk' in Deutsch-lish).

THE PSYCHEDELIC FURS: Mr Jones (CBS) Martin Hannett, is once again hauled out to repair the elastic band that keeps the propeller going round and round. Zero to ground control does a good job of making the Psychedelic Furs sound like the Velvets might have sounded if they were starting now, and weren't as forward as they were in the '60s. Other Furs stuff sounds as if they wanted to be the Velvet Underground *then*, and nothing had happened since.

SECTION 25: Charnel Ground/Haunted (Factory) More horror flick soundtracks; remember those toys with a green luminous skeletal hand reaching from a tin coffin to grab your money? I'm sure Martin Hannett doesn't know what 'holiday' means. There's a good package tour to Transylvania, Martin.

BOB MARLEY & THE WAILERS: Redemption Song (Island) One side is Bob's Dylan-esque man-with-guitar plea — *"Won't you help me sing these songs of freedom."* The other's an instrumental version bouncing from side to side on the keyboards, shuffling the Wailers (big ska stars in the '60s) back to those old rock-steady strains. The deliberate non-pop pace increases the similarity to a hymn or psalm. It would be difficult for anyone else to triumph with this revivalist statement.

GIRLS AT OUR BEST!: Politics! (Record Records) Judy Evans' thin, pure voice is the prime attraction in GAOB! Here the Leeds combo confronts the crazy circus of American politics, as evoked by the pom-pom cheerleaders on the sleeve, presumably. The result's cheerful, cheeky, bouncy as a California Girl (of myth and legend)

THE DIAGRAM BROTHERS: We Are All Animals/ There Is No Shower (D. Bros) These Mancunians are crazy. One side confirms Darwin's Theory Of Evolution, the other ("the worrying stuff side") is about a legless boy's letter to the Council for money and planning permission to build a shower, which was neglected in the bureaucratic Big Sleep. "This is a Bad Thing," the DB's comment, over demented bass, drum, and crescendoes of galloping guitar.

NORMIL HAWAIIANS: The Beat Goes On/Ventilation (Dining Out 45) A post humous Normil Hawaiians disc — they broke up last weekend. Old tracks too. But it's worth tuning in to the B side specially, featuring Janet 'Two Hearts In Pain' Armstrong, whose full-blooded, forthright vocals delight. Also a plaintive little acapella cut on the end, with rolling, dirge-like piano to close. Watch out for Janet's next single etc etc . . .

Continues over

David Corio

LOGIC

Kate Simon

SHAKESPEARE

Anton Corbijn

WYATT

J. B. Sohiez

OBAN

THE PLANETS

Spot

THE PLANETS "SPOT"
A RIALTO RECORD
AVAILABLE NOW
ALBUM ALTO 102
CASSETTE ZCALT 102

THE PLANETS 2ND ALBUM *Spot* INCLUDES THE SINGLE
"DON'T LOOK DOWN"

• Rialto Records 4 Yeomans Row London SW3

SINGLES

Continued

ARETHA FRANKLIN: Think (Atlantic) Hearing 'Think' re-recorded for the Blues Brothers is like running into an old love many years on. You scan their face with some anxiety for the erosion of the years. Well, old Aretha's kept herself together pretty good, but then this 'Think' is a rip-roaring live-sounding bash, and it doesn't sear in the same spiritual way as the original. The other side is the original of 'Respect' — the greatest thrill of 'em all, for me — and 'Satisfaction'. I'll never stop loving Aretha Franklin and Mavis Staples while they keep the faintest trace of starch in the shirt.

DIANA ROSS: I'm Coming Out (Motown) Despite the squabbles about the parentage of this Ross/Chic theoretical collaboration, the B-side 'Give Up' shows how Ross benefitted; the oblique placing of vocal lines on rhythm is a Chic stepping razor, combined with egg-slicer strings.

RICK JAMES: Summer Love (Motown) What possessed Motown to release 'Summer Love' now, when it's bound to irritate, going on about summer sun on soft cheeks, love stirring like tiny buds feeling the heat and all that rot. Rick James' rep sets him up as being sex-mad; if so, this is one of the ones that carries on even after you get out of bed to change the album over.

PURITANS: Start To Finish/Love/Bitter (Puritan) The photos on the back — a very grainy Don Cherry, Ed Blackwell, and Albert Ayler, if I can read the dots aright — bear out the impression; out there in wherever-he-is, a certain Jon Dickson clicks his fingers to a lot of old Verve and new India Navigation albums. Cool, daddy-o to the sound of an at-home Sony portable.

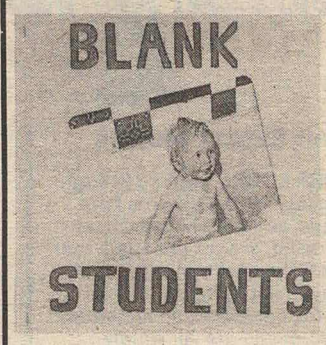
MODERN ENGLISH: Gathering Dust (4 AD) Modern English suffer from the modern disease; a kind of coitus interruptus that involves making great intros, then flopping badly when the vocals come in.
Extended 'atmospheric' stuff, comes with bird-song and scritchy-scratchy static guitar.

FAB FOOD: Never Alone (Smile) Teenage love conquests in back rows of cinemas etc, nicely dressed in a reggae-derived rhythm full of ringing melodies, with good dub-by bits in. Very well produced, (moderately) funny; Could Catch On (like Jilted John).

IRON MAIDEN: Women In Uniform (EMI) A boy's impotent S/M fetish. A truly tired attempt to breathe life into the stinking corpse of trad festival rock.

THE VICEROYS: Heart Of Stone (Taxi pre) No question; everything on the Taxi label must be listened to, if not purchased, wherever possible. Sly and Robbie's irresistible forward rhythmic urges lead Sly to over-indulge somewhat on a new toy — a syn-drum sound like a quacking toy duck. Still, his drum-work's the most interesting conversation you'll have for days, and Robbie's bass alters the mood of the afternoon completely. The dub's a sound system special, lethal stepping intro till it's eaten by a flock of rampaging ducks. The words, beautifully sung, are total dripsville — *"I saw you walking down the street with another guy, guess how I feel."* Leave it out, will ya, brainless?

AUGUSTUS PABLO: West Abysinnia Another of Pablo's instrumentals that are more like landscape paintings. This time we're on a night-time excursion down the River Nile on a motor-launch decked out with carnival bunting, and the band on deck's playing a sensuous steel band rhythm. The lights on the mast twinkle over the distant silhouette of pyramids.



HORACE ANDY: Show & Tell (Studio One pre) That classical quavering tremolo alto again; doing over the old Al Wilson tune he cut for Studio One years ago. Tangible contentment, Studio One style.

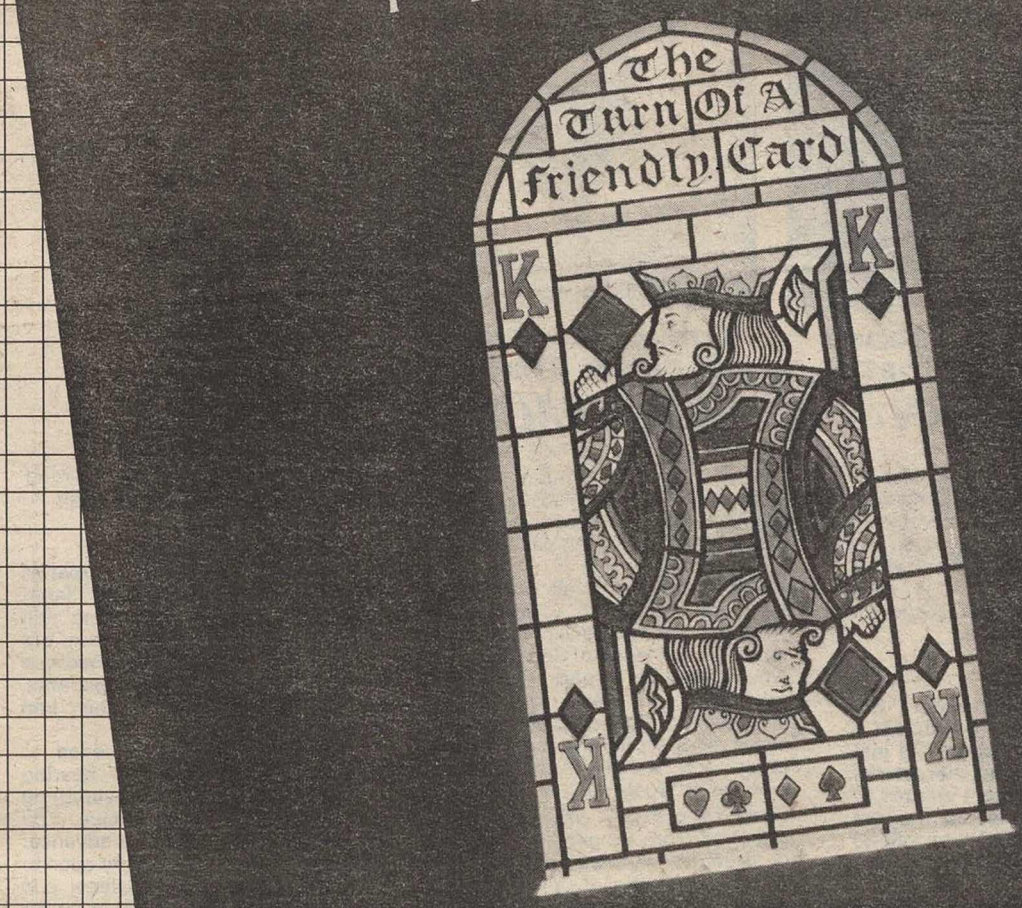
THE MOUNTBATTENS: Bits And Pieces (Surfing Sand) Bizarre 10-inch, already banned by both Virgin and Boots on account of the title. On wax, covers of the Surfaris' 'Wipe Out' alongside 'Little GTO' 'King Of The Road' and 'Surfer Joe'. The music doesn't quite match the eclectic elan of the choice of songs.

ROD STEWART: Passion (Riva) Rod lamenting the dearth of Passion in the world today. "Can't live without it," he says, with some truth. Unfortunately, the medium does not convey the message, despite its epic pretentions.

ROKY ERICKSON: Mine Mine Mind (CBS) I'd expected more from this legendary nutter (I treasure the Virgin release, 'Bermuda Triangle') than this riff-ridden "straight ahead rock & roll". Opinions differ as to whether Mr Erickson should take less drugs or more.

METHODISHCA TUNE: The Twee Googs (Evstone) I like this trend towards quiet, but not spineless, music, pioneered in public by the Young Marble Giants. This rocks gently like a parked canoe surrounded by shimmering insect noises and heartbeat bass.

THE ALAN PARSONS PROJECT.



ONLY 4.49.
ALBUM OR TAPE.

THEY.VE NEVER APPEARED ON STAGE. FEW PEOPLE KNOW WHAT THEY LOOK LIKE.
YET THEY.VE SOLD ALMOST 7 MILLION RECORDS.

AT THE HMV SHOP EVERY WEEK.

TOP ALBUMS AND TAPES FROM £2.99

TOP SINGLES ONLY 99p

SPECIALS & IMPORTS FROM AROUND THE U.K.

LIVERPOOL
David Coverdale 'Snakebite' **£5.29** USA Import. **'Beatles Rarities' £6.20** USA Import. **Genesis** 'Genesis Story' **£14.30** Japanese Import. **Genesis** 'Foxtrot/Nursery Crime' **£8.45** Dbl. USA Import. **Ronnie Montrose** 'Open Fire' **£3.99** USA Import. **Steve Miller** Picture Disc **£3.99** USA Import. **Little River Band** 'After Hours' **£5.55** Australian Import. **Gillan** 'Glory Road' **£5.29** Dbl. **Black Sabbath,** various albums at **£2.75. Santana,** all albums at **£3.99.**

LEICESTER
Richard Pryor, all USA Import L.P.'s at **£5.85. Elvis Costello** 'Taking Liberties' **£5.25** USA Import. **Whitesnake** 'Snakebite' **£5.99** USA Import. **Flash** 'Black Market' **£5.99** USA Import. **Motown 20th Anniversary, The Superstar Series £4.30** each, USA Imports. **'Motown Story'** a 5 L.P. set **£7.99** USA Import. **Cliff Richard** 'Move It' **£3.39** German TV compilation L.P. **Various Artists** 'Sounds at Asbury Park' **£4.99** USA Import. **'Beatles Rarities'** with Butcher sleeve **£6.00.**

the HMV shop

All offers subject to availability. Valid until 15th November.

363 OXFORD ST. (NEXT TO BOND ST. TUBE) TEL: 629 1240. BEDFORD: SILVER ST. TEL: 211354. **BIRMINGHAM:** NEW ST. TEL: 643 7029. **BRADFORD:** CHEAPSIDE TEL: 28882. **BRIGHTON:** CHURCHILL SQUARE TEL: 29060. **BRISTOL:** BROADMEAD TEL: 297467. **COVENTRY:** HERTFORD ST. TEL: 21001. **DERBY:** ST. PETERS ST. TEL: 364700. **EDINBURGH:** ST. JAMES CENTRE TEL: 556 1236. **ENFIELD:** CHURCH ST. TEL: 363 0184. **EXETER:** GUILDHALL SHOPPING CENTRE TEL: 35804. **GLASGOW:** UNION ST. TEL: 221 1850. **GLOUCESTER:** KINGS WALK TEL: 32231. **GRAVESEND:** QUEENS ST. TEL: 62226. **HOLLOWAY:** HOLLOWAY RD. TEL: 607 1822. **HULL:** WHITEFRIARGATE TEL: 226160. **LEEDS:** TRINITY ST. TEL: 35598. **LEICESTER:** KEMBLE SQUARE TEL: 537232. **LEWISHAM:** RIVERDALE TEL: 852 3449. **LIVERPOOL:** LORD ST. TEL: 708 8855. **LUTON:** ARNDALE CENTRE TEL: 35290. **MANCHESTER:** MARKET ST. TEL: 834 9920. **NEWCASTLE:** NORTHUMBERLAND ST. TEL: 27470. **NORWICH:** HAYMARKET TEL: 25490. **NOTTINGHAM:** BROADMARSH CENTRE TEL: 52841. **NOTTING HILL GATE:** NOTTING HILL GATE TEL: 229 1476. **PLYMOUTH:** NEW GEORGE ST. TEL: 20067. **PORTSMOUTH:** COMMERCIAL RD. TEL: 29678. **SOUTHAMPTON:** BARGATE TEL: 32654. **STRATFORD:** BROADWAY TEL: 555 0312. **STOCKTON:** HIGH ST. TEL: 66174. **SUNDERLAND:** HIGH STREET WEST TEL: 41267. **SUTTON:** HIGH ST. TEL: 6420084. **SWANSEA:** THE QUADRANT CENTRE TEL: 462094. **WOLVERHAMPTON:** THE GALLERY, MANDER SQUARE TEL: 29978.

the Deb's

Heart-throb pinned down

Here's The Man Who

Meets The Stars!

Handsome, debonair and wealthy. That's . . .

IAN PENMAN

ANTON CORBIJN

Hunky, adorable but penniless. That's . . .

BOBBY PALMER

THREE TIMES I got out of my warm bath to answer the telephone.

The first call was a few seconds of silence and down. The second call stopped ringing just before I could pick it up. The third caller had awful news.

A deep crack of thunder and it began to pour with rain. Then I knew I was back home again. New York was a flight away, a different world. I could try dolefully to pin it down with words, but the disjunction between memory and articulation already had me depressed numb. You're always some place else.

I started to crack up in the city which always sleeps.

WHAT IS the young man doing on the third floor?

He is making a telephone call. He is speaking to the New York representative of Island Records. Naturally, the representative in question knows that I am here. She has been expecting my call. She knows where I am staying, she knows the hotel, the district it is sited in and other less concrete details. She knows, for instance, the hotel's reputation and particularly the area concerning how many people who check into the hotel don't check out of it again.

She probably knows that Sid Vicious' girlfriend Nancy Spungen was one of them.

I wonder for a moment if she met her unfortunate end in the same room I have been given. A morbid thought — but anyway, photographer Joe Stevens later tells me, it isn't so. Sid and Nancy checked into a room on the second floor. Floors one to three are known as 'transient' floors, it seems.

I'm not sure if I would have preferred the second floor; or, for that matter, the hotel I was originally booked into — the Essex House, overlooking Central Park — which is, I gather from a good number of New Yorkers and fellow writers, a far classier hotel than the one I end up in: the Chelsea.

Joe Stevens' theory is that Island's higher ranks didn't like something Vivien Goldman put in her B-52's piece about how she stayed somewhere flash (the Essex House) whilst the B-52 girls didn't.

A victim of perverse corporate logic? Hold on suspicion.

ROBERT PALMER wasn't my first or foremost reason for a flight to New York — he just tucked neatly into an uncharacteristic case of good timing. I wanted to talk to August Darnell (a modern soul genius — biography to follow) and see the City's sights. My first visit.

I threw Robert Palmer in when I heard two new songs of his: 'Johnny And Mary' (the excellent single with the exorbitant bass boom); and 'Looking For Clues' (his new LP's title track). Neither an informed nor infatuated party, I merely wished to colour him in a bit, flesh out the meagre clues. I was working purely on suspicion.

I liked the two songs in question because they were made of nervous, evil funk and shot full of doubt. The words to both 'Looking For Clues' and 'Johnny And Mary' can mean whatever you want them to (which is good) and what they meant to me was to do with problems close to home (which is where the heart is).

"It's crazy but I'm frightened by the sound of the telephone/I worry that the caller might have awful news" starts 'Looking For Clues'. A great way to start, you have to admit — even if you're not a paranoid fool like me. The nearest it gets to a 'conclusion' goes *"I'm convinced that there's a way of getting through to you/Ooh, I'm looking for clues . . ."* — which covers more emotional ground than you might at first think. It fuelled *my* callow detective instincts.

The rest of the songs on his new LP were a different case entirely: what anyone with a flimsy and unfanclub knowledge of Robert Palmer would probably expect — a messy, privileged and never messed up electicism. Sandwiched between the shock of the opening 'Looking For Clues' and 'Johnny And Mary' for instance is 'Sulky Girl' - a regrettable scrap of ordinary riffy rock years removed from its present company in structure, style and delivery. Bits of the remainder of the LP are co-written and co-played by Gary Numan.

Now, Robert Palmer lives in the Bahamas and tends to use obscure conga players or celebrity horn sections — a soul snob — so I wondered a little about this latest crush. I'm a lousy mindreader.

I used to have the first LP Robert Palmer made for Island — 'Sneakin Sally Through The Alley' it was called. The reason I had it was that it was the mid-'70s and Little Feat and Allen Touissaint and probably The Meters were all on this LP and what that added up to was an easy sell to a young soul rebel. I was poised in the disjunction between DJ and critic, and felt uneasy with the purchase. I couldn't put my finger —let alone my pulse — on it.

Robert Palmer has made loads of albums since then. I lost interest, but the reviews stayed the same. Doubt is always the denominator: *he's just a magpie . . . colours in but won't use his imagination,* and so on. Sitting on a fence with all the right people . . . or singing sweetly swinging on a perch in a gilded cage . . . but what does it add up to?

LYNN GOLDSMITH

THE RITZ is a recently opened New York club. Its inner architecture is somewhat akin to a Music Machine or Lyceum, but you get even fewer breaks, because the Ritz serves one kind of beer only, and it is horrendously watery and very expensive.

I knew everything I needed to know about the Ritz after hearing that. You can work out everything proceeding from such a clue. You can sketch the clientele in advance: male patrons will wear shirts open to the hairy chest and medallion, and female patrons will probably go for the latest in designer jeans — whatever *they* are (I shudder to think and have never bothered to investigate).

When Joe and I arrive early evening at the Ritz as arranged with the New York representative of Island Records, only the road crew are in. Big boxes spilling open, big stomachs, big belts, big pizzas, big cartons of milk. No big star. We locate another small bar.

We go back later much against our now looser instincts. Palmer finally arrives. He is wearing a yeughy smooth creamy white suit and dark tie and yeughy smart shoes. He could get on the cover of *Ritz* and *Rolling Stone.* He seems happy and garrulous, if unnaturally preoccupied with his nostrils. He chats with two people — a man from the road crew and a black woman who looks like she just stepped off the cover of one of those mid-'70s *p-a-a-a-r-r-t-y people!* soul albums.

We seem to get a nod at one point, although he seems to be doing this quite indiscriminately. We eventually introduce ourselves to him, as there is no one from his record company there to do it for us. He says he has been told nothing about any interview. But will he do one, now? Oh, he doesn't know about that — he's feeling rather *"hostile"* at the moment. He runs away to check with someone about sound checking. Yeah, he'll do a quick interview.

At the door of the Ritz two big blue suited shapes who are either chauffeurs or bodyguards express interest in our expedition: wouldn't you just know it, I'm taking Robert Palmer to a bar!

He tells me that he hasn't got *any* money whatsoever on him so I'll have to stand the drinks. Then he tells us the news he'd heard that afternoon about John Bonham's death — news to us, too.

Boy, you should have seen my face when he said I'd have to stand the drinks.

I AM sitting on the fourth bar stool from the window, between Robert Palmer on the fifth and Joe on the third. I order drinks. Robert's first: a Tom Collins. The American bartender in his white smock takes great care with this order, and Robert gets a Tom Collins in a glass we would only eat ice-cream out of in London. Maybe even Robert — the old sophisticate — is taken by surprise.

"Oooh! a pink one," he remarks, stirring his big drink mock meditatively.

Joe and me carry on with Carlsberg. I pay up. Joe asks for the evening's newspaper. A big TV screen to our left broadcasts images of Middle Eastern conflict and stock car racing. The fire sign recurs. The sound is off and a tape deck is playing an eclectic (and, as it turns out, extraordinarily good) selection of songs and musics.

The interview begins as I switch on the tape recorder. Near the time when Robert's Tom Collins is empty the tape recorder's little red REC/BATT light starts to flicker a hesitant pink. No one says *oooh!* but Joe puts two new batteries in, and I turn the tape over. Minutes later, we've left the bar.

What I'm after is an interrogation tinged with confession, as my profession demands . . .

The tape is playing 'More Than A Woman'.

You live over here?

"Nah, I've lived in the Bahamas for the past three and a half years."

An obvious question: how then did you come to meet Gary Numan?

The bartender says: "All this together?"

Yeah. I'll pay. How much? It's five dollars and seventy five cents. The till gulps loudly.

"I was doing three of his tunes in my live show about 18 months ago and he came and saw the show with his Dad. We got on really well so I suggested that . . . well, actually *he* suggested that we work together, so we did."

Seems a bit like Bowie and Eno. Was it planned at all?

"Nah, it was more like him coming out for a holiday — he was on his way to Japan and he had the rough mixes of his new LP with him and I liked one of the songs. . .

(The song in question was 'I Dream Of Wires'. As Robert explains the working approach with Gary, the tape launches into some lovely Irish pipe music.)

". . . and I was playing him something I'd been working on and he liked that so we finished it off together *(that was a song called 'Found You Now').* Very accidental, very casual."

The album seems like a real mixture, a real hotch potch of things. Is that planned?

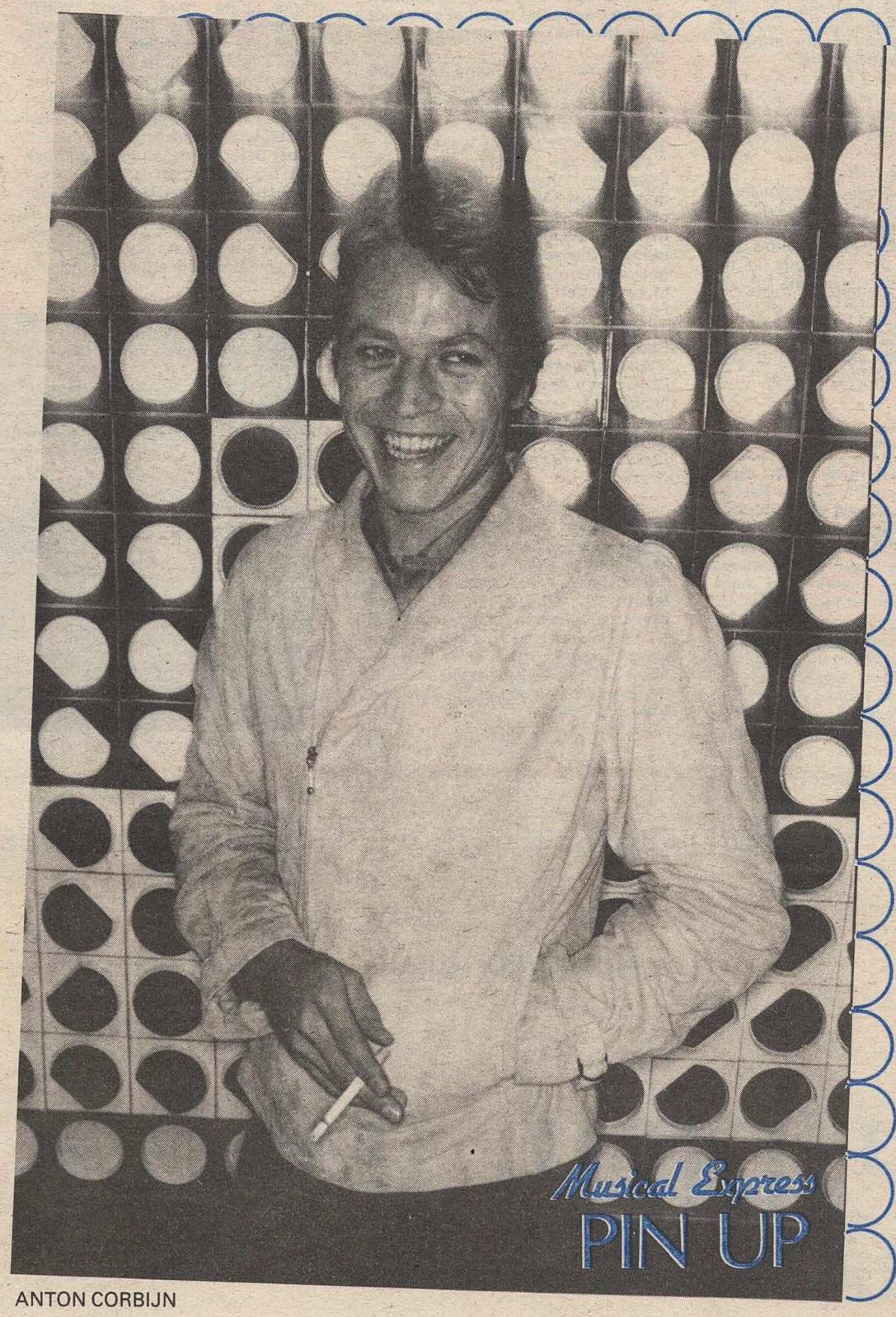
"To a certain extent, because uh, I get really bored with style. I'm sick to death of it."

What, your style, or . . .?

"No, just style as a commodity, whether it's disco or heavy metal or

Delight takes FRIGHT!

Robert Palmer in New York



ANTON CORBIJN

whatever the current trend is. I mean, I'm just really bored with it, always have been. For instance, I used to do a lot of reggae tunes — or things in that area — and now if I do them people come up to me and say 'You're jumping on the ska bandwagon'.

"I just get sick of it. So I was just trying to work with a certain kind of *fidelity* on a record that would hold it together, and just sort of include as many different things that I was interested in at the time and still make the thing *read* from back to front as coherent . . ."

Coherent in what way? Cos like the two tracks I really like are 'Looking For Clues' and 'Johnny And Mary' — which really stand out, regardless of whether you've done them, or whoever. . . But you've got a track in between them that seems years behind them, out of keeping, which spoils . . .

"Which is that?"

'Sulky Girl'

"Oh yeah. . ."

Which spoils the flow — and it happens in other places as well.

"Well, I do that on purpose, because again I don't want to make an album where it's presumed I'm into something. I mean, I haven't got a band, I never have had. I like singing songs and I try and think up songs that are gonna make a neat show when I take it on the road.

"People either love what I do or hate what I do — so I've got to the point where I just get on with it and the content of what I put on the records is determined from what I learn from the audience, from what works live, from what I want to hear when *I* go to a club or what I'd like to play when I get home. I'm just trying to include all those different things and mix it up, cos otherwise you end up with, what do they call it, a 'concept' album or something . . ."

PEOPLE YOU like — Gary Numan, whoever — do you think that's a pitfall of theirs?

"Totally, yeah. And I'm only interested in, I only like *songs*. There's no groups or singers that I like at all. I like songs by a lot of different people, but I'm certainly not a fan of anybody. I make up cassettes all the time — to take on the road with me — a song from this album, a song from that album. That's the way I listen to music; it's like one of those K Tel things, it's from all over. I listen to Fred Astaire, I listen to African folk music, I listen to Talking Heads . . ."

Couldn't you get trapped in reverse? 'Artists' are sold to the public on their particular image — who do you think will pick up on what you're doing, who will you appeal to?

"Me."

But you have to sell the stuff.

"But I do. So it takes up no amount of my thought, it doesn't concern me a bit. I don't even think about that. I mean, to make music in order to make money — I can think of plenty of ways to make a lot of money, that's no problem. I like to sing. So, if I can keep my priorities straight, then what difference does it make to me?

"I'm not trying to build an audience or create a market or product. I'm trying to make up songs I like to sing and put them on a record and be pleased with the result and say, Yeah, I've made the best record I could make this year. I'll leave it up to someone else to market it. Of course, it does give me problems cos you can't be easily categorised, people tend to concentrate on my appearance and stuff, which is kind of frustrating."

That's inevitable in a market that's dominated by those sorts of considerations.

"Yeah, I understand it completely, intellectually, but living with it is another matter."

(The tape recorder switches to Italian trumpets).

Where do you sell more, over here or in Britain?

"Oh, I don't sell records in England, never have."

The current single and album got into the charts.

"Yeah, it's the first time I've had any real interest in what I've done at all. In terms of . . . when I say 'real interest' — the possibility of playing somewhere other than the Hammersmith Odeon which is very nice, but . . . you know, the crowd that goes there always looks the same to me, don't they you? And they do at this place tonight. It's like when you're out in Sunderland then you're playing to the English public. When I'm out in Kansas City then I'm playing to the American public."

Do you get pissed off with the whole routine of touring?

"I suppose I get cynical about it but I don't get pissed off by it; because I like to sing. I like the physical sensation of it and everything — when it comes down to it the only real thing that makes any sense of it is going onstage and singing. That's the only thing that makes it possible to put up with the rest of the stuff that sometimes . . ."

(Julie London starts singing 'Cry Me A River'. I shiver a little bit.)

". . . I bump into a lot of nice people, sometimes with similar interests. But most of the time people just . . . *showbiz*, you know? They want to align themselves with you for certain reasons.

"I used to hate it when I was in my first group in Yorkshire and we'd open for The Move and Jimi Hendrix and I'd think, How come these people *act* that way? What gives them the right to be that way? And I still can't understand. I go and see these groups and they don't act like people to me, they act like . . . they speak their own language and they expect everybody to run and fetch for them. They don't know how to check out of a hotel or pay bills or hail a cab, and they're encouraged by the people they have around who work for them and do all these things for them.

"Incidentally, it's of little consequence but um, I haven't worn a suit for about six months. But there's a *fantastic* Indian restaurant in town and they won't let you in there without a jacket and a tie, so . . ."

What do you think of my jacket?

"Well, if you had a tie you could get in."

I FEEL a very native sympathy with regards to the Indian restaurant predicament. Robert scores a point.

He tells me that he and the guy who mixes his sound are taking their favourite secretary out as a treat. "She's forty and she's got two kids and she's a sweetheart." This somehow leads to the matter of how he never keeps the same band together for very long.

Does that create any problems?

"Well, it's not intentional. It's just like, in the middle of a tour I'll begin to assess the effect of the tunes on the audience and it'll give me ideas for what I'm gonna do next. I'll start including in the show things that often throw the band. Like last year I started doing a Gary Numan tune and some of the stuff that's on the new album, and the guitarist was the guy from The Meters and he thought I was kidding, he couldn't believe it, thought I was *joking! ...*"

Gary Numan does seem a bit out of keeping stylistically.

"But I never knew about his style, I never knew what he looked like or anything. I just heard two of his tunes on the radio and put them in the set. Later on I saw some pictures of him."

What do you make of his whole 'concept'?

"Oh, I mean, I think that song 'Cars' is a *soul* song. 'I Dream Of Wires' — he told me what that was about. It was brand new to him and he'd only just finished it when he got there."

What is it about?

('I Dream Of Wires' has bugged many a reviewer of Numan's new album. The problem has been their readiness to accept and interpret such lines as "I am the final silence / The last electrician alive" *as a direct articulation of the singer's psyche — not the narrative character's.)*

Carry on, Robert ...

"It's about the futility of recollection. It's about, specifically, a guy who becomes redundant because they no longer use wiring or electricity, so he's reminiscing about his past (which is in *our* future), he's talking about all the electronic gadgets he used to work on — like one of those guys who are into old cars. "He (Numan) just moved it a stage further to make it a little ridiculous. Like that tune 'Animals' that Talking Heads do, when David Byrne's screaming in fury about nothing. Instead of like singing one of those really intense songs about jealousy or something like that they make it more humourous and appealing by moving it from the everyday and putting the emotion in a context where it can be *regarded*. Regarded rather than like something you have to get *'into'*.

"When singers get real 'heavy' it's 'Everybody get up and get down say, YEAH clap your hands' — that really kind of fake stuff ... So a writer goes to great lengths to be inventive instead of just banging your head over the fact that you can feel these deep emotions.

"Those particular songs that I mentioned effect me because they're more interested in the music and the humour than trying to express things like Liza Minnelli or someone ..."

(Tony Bennett starts singing 'I Wanna Be Around' ...)

Continues over ★

FRIGHT!

★From previous page

What prompted the lyrics to 'Looking For Clues'?

"Oh, I don't really want to talk about it. It's a bit too serious."

But I think it's really interesting. And don't you want to be represented 'seriously' in the press for a change?

"I don't wanna talk religion and politics. That tune is inspired by those themes and I could never write straight from that context. I always talk around the bush. I don't want to talk like a zealot."

Oh, go on!

"Well ... Have you heard Stevie Wonder's new single? All about Zaire and stuff. That makes me *sick* ..."

Why?

"It's like Jane Fonda and the anti-Nukes lot. That's so fake to me. Who cares what they think? That's not what they're up to if they're singers or actresses or whatever. And to go around like their worldview is so important ... *Everybody's* worldview is important to them(selves). But to advertise it in specific terms — I find it offensive, I find it obscene."

I totally agree. Personal politics is the thing to get over.

"That's my intention. I'm getting ready for Armageddon. If they vote Reagan in here it's all over ... he said, not wanting to talk about politics!"

And Thatcher in Britain?

"Is that bad news?"

When did you last live in Britain?

"Five or six years ago."

Why did *you leave?*

"Clues. I was flooded. I lost everything. I came home and was knee deep in water."

Anything to do with the cover of 'Looking For Clues'? (Which does indeed show the singer knee-deep in water).

"No, that's just coincidence. Actually, I have had a lot of bad luck with water. I've been flooded since."

You don't believe in astrology do you?

"I don't disbelieve in it but I don't believe in it particularly ...

"Uh, anyway at the same time (as he was flooded) I had a radio hit in America. So I just came over. I just followed the demand rather than trying to go places and create one. That's why it took me so long to get back to England. I like to go places I'm asked, instead of inviting people to come and see if they like it: *did I pass the audition?* I'd had enough of that in the groups I was in in England.

"I don't want to rush but we'd better be getting back. I wouldn't mind sitting here and drinking another three of these with you ..."

Want another drink?

"I'd love to but I haven't got time."

Final question: are you wary of the press because of your dealings with them in the past?

"I used to be but now I kind of enjoy it, it's a laugh, cos I'm opinionated about the media ... Actually, I'm still interested in trying to think about what 'Looking For Clues' is about. Did we pay for the drinks?"

Shall I get another one?

"No, as I say, I must move. Duty calls! Living on such a flimsy basis as: 'Well, if it entertains me that's all that counts, hope the public likes it in the long run'..."

(TAPE/BATT change.)

"... over a period of months that'll end up looking in retrospect as if they're clues to some puzzle, on all kinds of levels. Did you know that they put all the calendars in the world — the Aztecs and the Mayans and the Chinese and Christian — into this computer and the last time they agreed was the year zero and the next time they agree is the year 2012, Christmas Eve. I mean — so what?"

I PROBABLY have a lot more sympathy with Robert Palmer than you expect me to have.

We think along very similar lines at the moment, having reached similar conclusions about similar things from different directions. I have exactly the same attitude as him, for instance, towards songs and their singers. That was why and how I came to talk to him in the first place. We've also got similar political ideas. I too am more interested in banning anti-Nuke discussions than Nuclear bombs. That sounds flippant but I haven't the space to explain. You'll have to read between the lines. Crack the code.

Later on during my stay in New York I bought the paperback edition of Joan Didion's book *The White Album,* and came across this passage in a piece called *In The Islands:*

"Quite often during the past several years I have felt myself a sleepwalker, moving through the world unconscious of the moment's high issues, oblivious to its data, alert only to the stuff of bad dreams ..."

A good bookmark to keep that passage handy would be a scrap of paper with two lines from 'Looking For Clues':

"I have to make an effort now just to be serious/Nobody's going to give you the benefit of the doubt."

Sympathy for a lazy devil? Almost envy for the ease of it all? Well, not only am I pretty certain I'd do the same things — in Palmer's position —I can't deny the fact that I do a lot of them already. Figuratively *and* actually.

No point in pretending to be the morally prim and proper observer when I'm not, and would in fact hate to be. That's one of the nastier disguises rock journalists wear.

We all like to enjoy ourselves. Especially these days. Palmer doesn't hurt anyone — symbolically or actually. He's not a harmful rock myth or even "in the way". If he pursues his own ideas he may even get me interested again. That's not to be scoffed at. Hear the 'Looking For Clues' album and get puzzled.

Sure, he's no Sinatra. I'm no Sartre.

Nevertheless, he's sold out the Dominion for three nights in November, and two dates at the Rainbow have been added because of the demand for tickets. I mean, *just for the record.*

BEFORE THE interview, when we were waiting for Robert to confirm things Joe and I took a stroll along a 100 metres hurdles length of "GUEST" tables, lined around the balcony. Each table had a little placard with the individual guest's name written on it. Half the show seemed to have been sold out in advance, as it were. The Ritz is a little bit Venuey.

Around about midnight when we get back to the Ritz (translator's note: when I am dragged away from the television set in Joe's apartment) there is a long queue of people waiting to get in. It turns out that, like us, they are all on the guest list. A doorman yells in desperation, "Has *anyone* here got tickets? *Anyone?*"

We get in. The show is already under way. The show is lousy and I can't even get a beer. I put on my best cute English smile to the New York representative of Island Records, but I think she had a heavy head cold. I take in the audience — who, unlike any other I encounter in New York, are going through a very set '60s set of motions they've convinced themselves constitute a Good Night Out.

Robert has indeed changed his outfit. He is now wearing a baggy red T-shirt and very casual trousers oh-so casually tucked into yeughy knee-high boots. He struts about and works quite hard. Good voice, shame about the gig. The band sound like typewriters, very stock rocky. I suddenly think I'm in California and fear fainting. I search for Joe but can't find him. The next day I discover he had a crick of intestinal instability and was forced to depart.

Just before I leave I get a glimpse of a big floppy hat under which I suspect lurks Grace Jones. Another long term Island aristocrat ("Let them eat camp"). Like Robert Palmer, she's come good this year, with an irresistible studio sound and well chosen cover versions. Personally, I love them.

Leaving the Ritz I snap. I run screaming into the street: "TAKE ME TO A NIGHTCLUB! TAKE ME TO A BAR! TAKE ME IN A BRIGHT CAB OR TAKE ME IN A CAR! Give me an *intimate* atmosphere and an anonymous torch singer. Give me the night . . ."

I am initially placated by the yellow cab I easily hail on Broadway. Two o'clock in the morning in New York: the noises, the steam rising up from underneath the manholes in the road and other signs all conspire to lead me someplace different. Memory and mythology: I remember and replay *Taxi Driver* scenes and grin broadly. I don't say anything to the cabbie about .44 magnum pistols.

BY THE time I'm back in the hotel room the difference has worn off and I still feel doomy. I attempt a cathartic postcard to someone far away. The mock serious title at the top of the message is *"The reality of my dreams".* When I look at this the next morning I can see two ways in which it might be interpreted. I decide there's absolutely nothing wrong with contradictions and rip it to shreds, saving only the *"Wish you were here. XX."*

I start to soak up the city that never sleeps.

Penman buys up, drinks up and throws up. JOE STEVENS

•REFORMATION•

SPANDAU BALLET

TO CUT A LONG STORY SHORT

FIRST SINGLE
AVAILABLE IN
12" & 7"
VERSIONS

Chrysalis
CHS 2473

POP GROUP ANATOMY

"I am a cat. I go to sleep, I jump on things/And play with string. I clean my coat with/My pink tongue. I stretch my claws and sniff the floor"
— 'We Are All Animals'

DIAGRAM is a cat. He lives in a red brick terraced house in Longsight, Manchester, with his owners, Andy and Lawrence, two members of The Diagram Brothers.

Unfortunately, Diagram is prone to a kind of animal schizophrenia and sometimes likes to think he's a dog. He can 'shake hands', will attack intruders and retrieve small objects thrown across the room for him to fetch. Diagram is no ordinary cat, which is only fitting. The Diagram Brothers are no ordinary band.

The Brothers' music has steadily improved since their shaky debut gig with the John Peel Roadshow at Manchester University, last November. Despite the band's deficiencies on the night, Peel was sufficiently impressed to offer them a Radio One session. Though this turned out to be something of a gem and led to the band being approached to fill a spot at the ICA Rock Week in June, The Diagram Brothers have done little else of national significance.

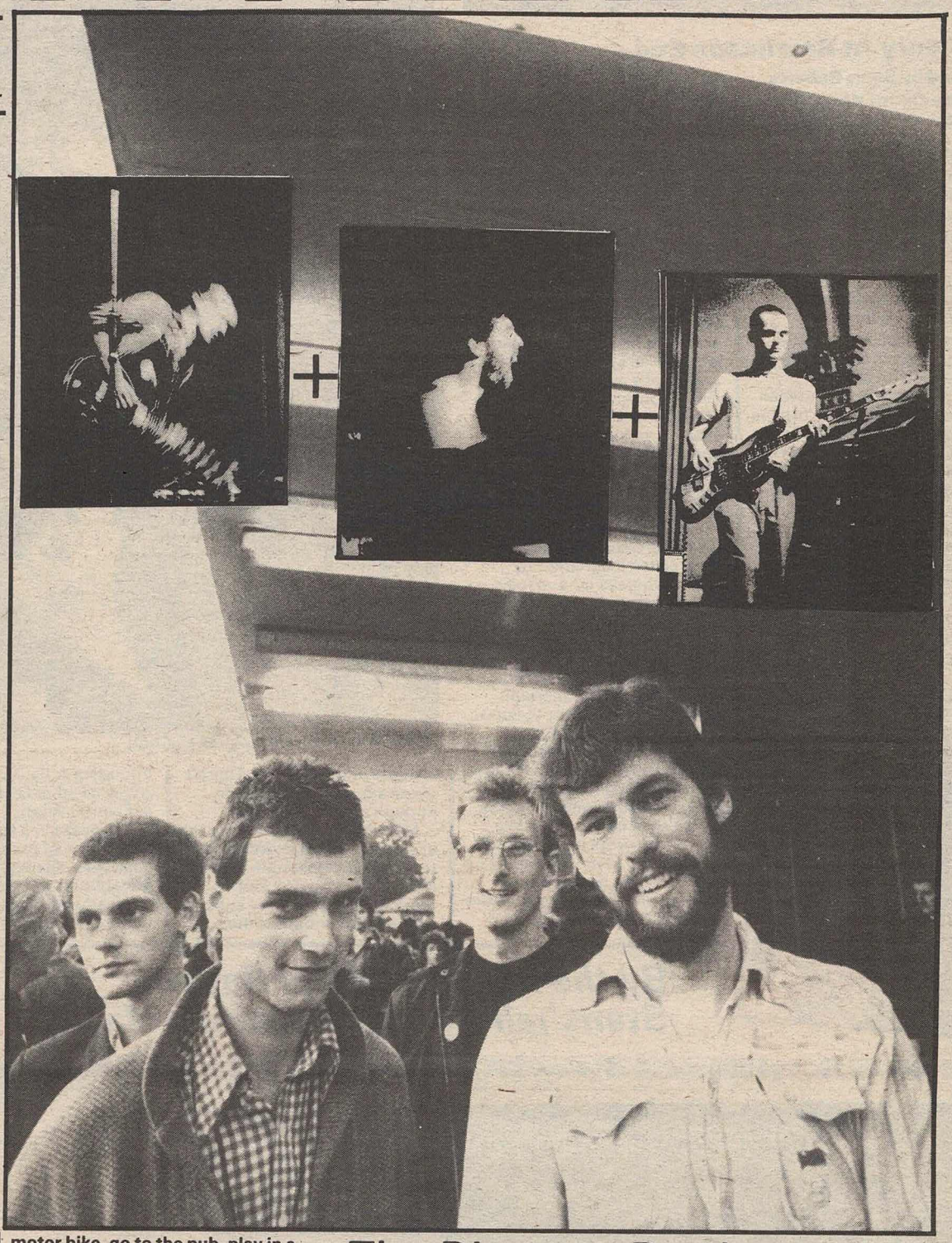
But the future's looking brighter. Now, one year old, they are attracting considerable record company interest and a signing seems inevitable. In the meantime, they've released an independently produced single, 'We Are All Animals', a song about a cat, a fish and a budgie.

The media has already flippantly labelled them "Britain's answer to Devo". Not so. If you think of Devo, then remember The Diagram Brothers are never so didactically dull. Think of XTC and the Brothers are not so prettily poppy; think of Wire but they're never so gloomy and serious; think of The B-52's and they're not so wacky. Somewhere, between all these, lie The Diagram Brothers.

"They've all got massive brains/Doing experiments with different chemicals/Where did I put those glasses?/Here they are, on my head" — ***'Those Men In White Coats'***

THOUGH possessing a science degree is not exactly a precondition of membership to the group, few bands have collected as many certificates as this swotty bunch. Whilst bassist Andy reluctantly admits to "only" having A-levels, drummer Simon has a B.Sc and lead guitarist Lawrence and singer/guitarist Fraser both have M.Sc's which they are busily converting into Ph.D's. But The Diagram Brothers don't really like to talk about their backgrounds, being especially wary of how their student/scientist status could affect the band's score on the credibility meter.

Scientific proof of The Diagram Brothers' existence. Small pix: 1: Lawrence, 2: Fraser, 3: Simon, 4: Andy. Main pic by Kevin Cummins.



"I suppose it's really inverse intellectual snobbery to worry about it," explains Lawrence, "but students do get such bad press. There's an obvious temptation to want to try to avoid it. Me and Fraser always refer to ourselves as research scientists, but even then people don't expect scientists to be in a decent band either. That's why some of our songs aim to destroy the stereotyped impressions people make about certain groups in society."

Tongue in cheek, I point out that there is a clinical element in their music that could be attributed to the coldly efficient mind of the scientist rock musician. Lawrence, surprisingly, sees something in this.

"We're certainly very methodical in our song-writing. And we approach our music in a very logistical way. Mmm, yes we're very logistic."

"Oh, come on though," Fraser interjects. "There's more to us than that! There's a lot of warmth and humour in our songs. If you listen to the lyrics of 'Those Men In White Coats', you'll see we just take the mickey out of the popular image of the scientist. I'm a scientist, but I think I'm pretty normal. I ride a motor bike, go to the pub, play in a band . . ."

Yet, for all that, I find that this conceptual 'logistical approach to rock' certainly dictates the way the band is organised. For example, when a studio session is imminent they get together beforehand and draw up a "working chart" which clearly defines the role of each member and states in what order they will perform their various functions.

Likewise, they also made meticulous preparations for this interview. A pre-written pad of notes is intermittently referred to in order to help them articulate certain band policies and viewpoints.

The fear of being misunderstood has also influenced their lyric writing, which they dub "ultra-normal" — it features a very simple vocabulary and avoids self-indulgence.

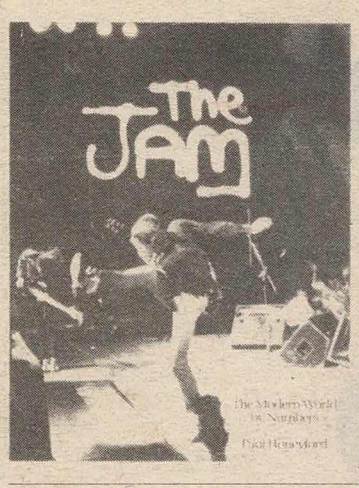
"We don't use flowery, poetic language," explains Simon, "because in a live show audiences don't have time to puzzle out any deep meanings. What you sing must be something the audience can immediately assimilate and make sense of."

"I don't care if Stork tastes better than butter/I don't care if they put an H-bomb on our street/I don't care if everybody's on the dole/. . . As long as it doesn't affect my holiday"
— 'I Didn't Get Where I Am Today'

AND THE MORE The Diagram Brothers tell me about their efficient internal organisation and the scheme of order that prevails in their methodical kingdom, the more I am glad that little of this reflects itself in their music. Their songs, heavily soaked in ironic humour and bitter sarcasm, rarely betray the machine-like rigidity of the minds that have composed them.

The Diagram Brothers are Manchester's most potent contenders; a great new pop band.

The Diagram Brothers equation by Mick Duffy



This is the first book to appear on The Jam, and has been written with their full co-operation, telling their story from start to "START!."

Illustrated throughout with over 60 black and white photographs (many never seen before) from Britain's top rock photographers.

112 pages; £3.95 ISBN 0 906008 22 0

Available from all good book and record shops, or in case of difficulty from the Magic Bus Bookshop, 10 King Street, Richmond, Surrey, for £3.95 (+ 75p p&p).

Please send me_____copies of **The Jam** at £4.70 (inc. p&p). I enclose cheque/PO. My Access/Barclaycard/Diners Club No. is_____

Name_____

Address_____

EEL PIE ROCK & ROLL

Registered in England No. 1205454

Photographs by Pennie Smith with passing comments by Joe Strummer, Mick Jones, Paul Simonon and Topper Headon.

"Being on the road with The Clash is like a commando raid performed by The Bash Street Kids. I hope this book gives you a bit of that feeling."
Pennie Smith

160 pages, 180 photographs, £4.50 ISBN 0 906008 23 9

Available from all good book and record shops, or in case of difficulty from the Magic Bus Bookshop, 10 King Street, Richmond, Surrey, for £4.50 (+ 75p p&p).

Please send me_____copies of **The Clash/Before & After** at £5.25 (inc. p&p). I enclose cheque PO. My Access/Barclaycard/Diners Club No. is_____

Name_____

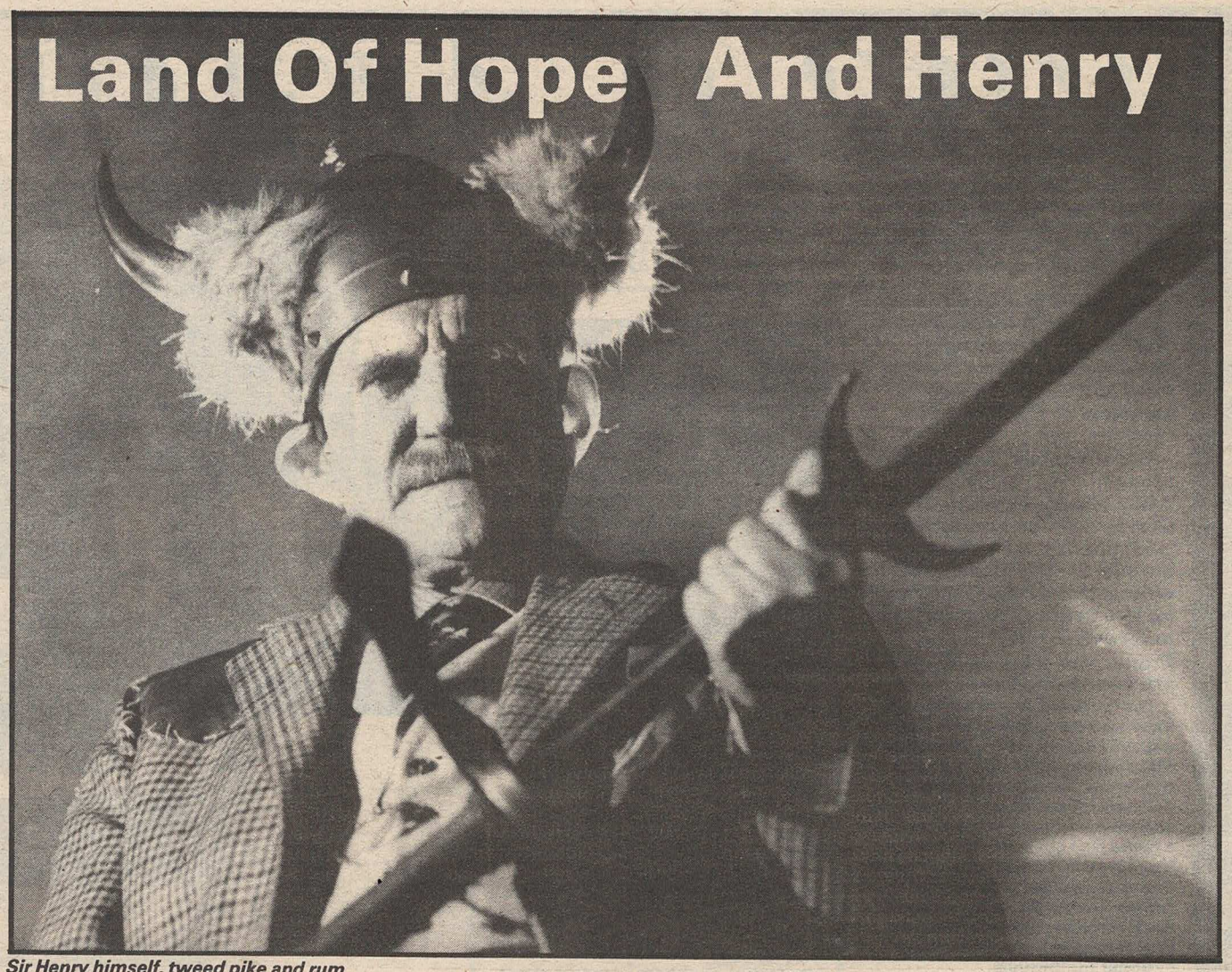
Address_____

EEL PIE ROCK & ROLL

Registered in England No. 1205454

SILVER SCREEN

Land Of Hope And Henry



Sir Henry himself, tweed pike and rum

Sir Henry At Rawlinson End

Directed by Steve Roberts
Starring Trevor Howard, Patrick Magee, Denise Coffey, J. G. Devlin ***(Charisma Films)***

VIVIAN STANSHALL's extraordinary 'Sir Henry At Rawlinson End' looms onto the sylvan screen through a crepuscular fog of rural mist, boiling lard and a comforting fug of crumpled filter tips and optically induced hallucinations.

Formerly ensconced in the memory as radio serial, later immortalised on shellac, repertory, then book, Stanshall and director Steve Roberts have brought this monstrous creation to larger-than-life with a boggling tenacity that recalls Britain's bull dog days, when men were men and women were grateful.

Sir Henry, character and plot, draws from a literary confusion of time and imagery. The present is an anachronistic folly of faded Rawlinsons; Sir Hilary begat Humbert (rightful heir, deceased), Henry and Hubert.

Stanshall finds a juicy one.

Trevor Howard gives a masterful performance as the imperious Lord, ("If I want your opinion — I'll thrash it out of you") a gentleman's relish of public school Blimp and devilish eccentric, skilled in the deployment of blunderbuss and balloon. His brandy soaked visions of England encompass a state of perpetual feudalism wherein he still commands the loyalty of a wrinkled retainer, Old Scrotum (played to the phlegm-hacked hilt by J. G. Devlin), an odious, grease spattered housekeeper (Denise Coffey in her element as Mrs E.), but is oblivious to his whimsical wife Florrie.

Stanshall's through a glass (or three) darkly technique has been called incoherent by some, whereas it has a logic that defies the imagination. The beauty of the film has less to do with sequence than with bizarre detail, observations of the fantastic (the house, the Fool and Bladder, the Concreton Road), and a wickedly twisted presentation of morality.

Loosely, the Rawlinson gaff is being cased by the ne'er do well duo of Buller and Sloddon. Meanwhile the mien prepares for a glut of ceremonies; the athletic prowess on All Squids Day and the Celtic celebration of the Blazing, a ceremonial bar-b-q with sword at which the locals get utterly legless (and armless and headless). There's exorcism, sex and violence. Enough of plot.

Stanshall's dialogue has a wit and scope that is exactly suited to action and character. Patrick Magee, as the defrocked Slodden, is particularly superb, a direct descendant of the impudent A'Beckett through Joyce's Father O'Flynn by way of Flann O'Brien.

He speaks in a sublime concoction of renaissance dilettante, mixing latinisms, metaphors, and drinks with a virtuosity not seen in *cinema verite* since Olivier's Henry V.

By the hell hounds of Hades, Stanshall's written a comic classic.

This combination of stock and originality resounds in all sorts of art of course, but it takes a peculiar genius like Slodden's to invest it with such a combination of Anglican relic and papal bull:
"The . . .er. . .rainbow, Sir Henry, is but a measure of my spiritual diameter".

Other cameos worth savouring are Sheila Reid's Florrie, the beleaguered German P.O.W.'s and Suzanne Danielle as Sir Henry's eurhythmic daughter Candice, whose progress through the film is pregnant with pause; she has a penchant for Crowley and is extremely attractive to men and women.

Above all it is Stanshall's hold on vivid language, from the most appalling pun to the most graceful sentence, that stamps the class into the film. *Sir Henry At Rawlinson End* is a comic masterpiece. Straight up. Five stars and no soda.

Max Bell

Out of the dark..... The light.

£3.99

W.H.Smith have thrown light on the price of Orchestral Manoeuvres in the Dark's new album 'Organisation'–only £3.99 for the album and £4.49 for the tape. So pick up a copy at a price that puts the rest in the shade.

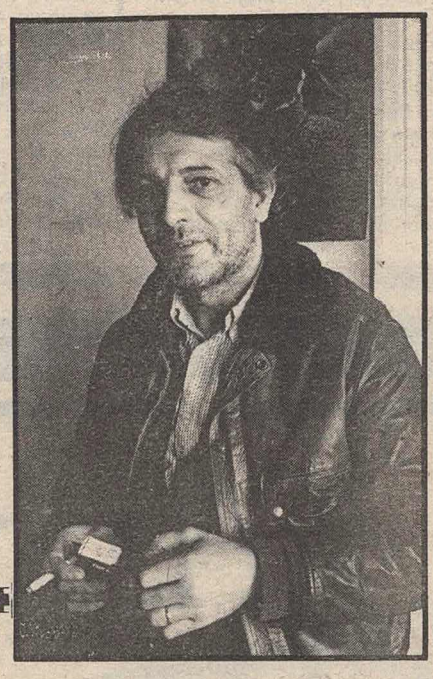
WHSMITH

Access BARCLAYCARD VISA

Subject to availability where you see this sign. These prices are for a limited period only and are correct at time of going to press. Branches throughout England and Wales and at Princes Street, Edinburgh; Graham Street, Airdrie and High Street, Dumfries.

Land of sour milk and sus.

Chris Salewicz meets two of the people behind the controversial 'Babylon' — director Franco Rosso (right) and Aswad's Brinsley Dan.



Pix by J. B. Sohicz (left) and Santo.

WITH A VISUAL rhythm akin to the sound system competition sequence that opens the film, Franco Rosso's *Babylon* will be seen in years to come as crucial to any understanding of the social situation in Britain at the beginning of the '80s.

Set predominantly amongst the South London black community, the film is an episodic account of the external and internal pressures that draw car mechanic and part-time toaster Blue (Aswad guitarist Brinsley Dan) into an ostensibly downward spiral that culminates in his impulsive stabbing of a racially abusive white. In the final scene, again at a sound system battle, he recovers his sense of self through a toasting performance the power of which is inter-related with the deeper understanding of Rastafarianism and black identity that he has gained during the course of the film.

"*Babylon* is as accurate as you can go in a film," says Brinsley.

"People are going to complain that it shows certain sides of life in Britain that can seem very negative. But, in fact, the film just provides, and tries to explain, certain details. It leads up to an incident where action becomes physical and violence is directed towards another person. Yet all it's doing really is showing the pressures that lead people to do certain things within that system."

Also seated in the front room of Brinsley's upstairs flat off of Portobello Road is the director of *Babylon,* Franco Rosso. He is concerned that the implied reasons for the problems portrayed in his film may not be clear to all. Franco feels, though, that they couldn't have been more explicit without altering its essence: "Some people certainly wanted to show more than *just* the implications — they were worried that the points were not made sufficiently strongly.

"But in that case you'd enter a very difficult area. To do what they want you'd have to make something very close to direct propaganda. Which would leave a white audience totally and utterly outside of the film, and unable to come into it."

"To me," adds Brinsley, "the film is trying to show that we've got to work together, because we can't achieve anything on our own.

"Okay, Blue goes and stabs someone — his back is against the wall and he strikes out. But, in the end, it's down to the support of everyone — when everyone stands in the hall at the end it's about working together. Whatever happens there has been done together. It's the only way anything can happen."

IT IS FIVE years since Franco Rosso and Martin Stellman wrote together the original draft of *Babylon* for BBC-TV's *Play For Today* series. It was never made, and so they decided to adapt the script as a feature film.

It wasn't until the end of last year that the National Film Finance Corporation (NFFC) came up with the necessary money for the six weeks of shooting and subsequent costs that *Babylon* required. Originally contacted in an attempt to sell them the soundtrack LP, Chrysalis came up with £30,000 on the strength of the script rather than on that of the music — the company didn't commit itself to the album until some months later.

The final costs of *Babylon* have been remarkably cheap: as opposed to the two million spent on *Breaking Glass,* the Rosso film totted up £372,000 — roughly the same as any of the recent Dennis Potter TV films.

Rosso, whose laconic liveliness is a constant reminder of his origins, was born in 1942 in Italy. His parents emigrated to England at the end of World War II. Educated at Camberwell Art College and the Royal College of Art (at which he was a contemporary of Ian Dury who will star in his next — *non-musical!* — film), he worked as assistant editor to Ken Loach on *Kes,* and has directed promo films for John Lennon and Dury in addition to having made a significant number of (mostly black-orientated) documentaries.

Dread Beat And Blood, his *Omnibus* documentary on Linton Kwesi Johnson, is the most widely known of these. He is amused rather than irritated by its having been re-scheduled by the BBC until after the last General Election. Despite the unanimous critical praise heaped so far upon *Babylon* he reards its surprisingly harsh 'X' certificate as the first of many crosses the film will have to bear.

Franco is certain his Italian background granted him a different perspective on England. "A lot of the film," he affirms in his South-East London accent, "is close to auto-biographical. *Definitely!* Obviously it's been moved on a few years. But instead of things getting better, they've got worse. There's a very natural sympathy, because a lot of my experiences are very similar, even though they may not be exactly the same — visually *I'm* not that different from English people, for example.

"Oddly enough, it was only when I was looking at the film the other night that I realised that similarity. I was amazed. So I suppose that must have been one of the reasons why sub-consciously I wanted to do the film."

The Ital Lions (Brian Bovell, Victor Romero Evans, Trevor Laird, Brinsley Ford and David Haynes) warm up with Ronnie (Karl Howman).

THOUGH HE HAS been a member of Aswad since the group came together in 1975, the dynamically lethargic Brinsley Dan started off his career on the boards as an actor. British-born, of Guyanese parents, Brinsley had roles in many British children's TV plays, as well as John Boorman's *Leo The Lost,* before discovering the, for him, greater joys of music.

Even aside from the undoubted publicity spin-off that Aswad will receive from *Babylon,* the group's star is certainly in the ascendant. For some two years now the five-piece outfit has been regarded as the finely perfected spearhead of British reggae bands. It's ironic, indeed, that 'Hulet', the most recent Aswad LP, has been licensed by Grove Music to Island, who in 1977 dropped the group after one LP. "Now," shrugs Brinsley, "that people have got the knowledge that something's happening, they'll just go and take a listen.

"The problem has been that up till now we just haven't had the facilities to do what we wanted. But we were given a chance to do 'Warrior Charge' as a Disco-45 for Chrysalis, which is in the film and which has caused the buzz again. But if a company had just put something into us they would have got that long ago. 'Warrior Charge' is just a small part of what's really there."

"It's very funny," adds Franco. "In *Sounds* there was a review of the film and they completely *hated* it — which is fair enough. But the guy who reviewed it is so fuckin' hip that one of the points he made was that no decent sound system would ever play 'Warrior Charge'.

"What he didn't know, of course, was that Shaka was playing all the dubs of 'Warrior Charge' and couldn't get enough of them. It was like snobbism in reverse. Very odd."

Indeed, in *Babylon,* the character of Ronnie, a white would-be Rasta, suggests much of the identity confusion prevalent amongst obsessive white reggae freaks.

Says Brinsley: "It's that thing of reversing roles. Like a black youth trying to become a white youth, or vice-versa. You can never do it. You have to be who you are. And you have to realise you can still get on together."

Another central theme of *Babylon* is the iniquity of the 'Sus' law. "A black kid," points out Franco, "is going to be used to having a certain kind of treatment. If it's late at night and a car with a load of white guys in it follows him he'll either panic and run, or stop and hope. If he runs, the cops in the car will have triggered off within them an automatic response: they assume they're seeing guilt."

Working as advisor on *Babylon* was the former London policeman who'd had the same task on the "controversial" Tony Garnett TV series, *Law And Order.* "He told us," explains Franco, "that that sort of situation gets really exciting for a copper. His adrenalin really gets going. In fact, if that happens it's almost better to take what's coming to you. Because once you run, those guys *really* get into it.

"It was the same with the final scene. He told us that they all carry things like sledgehammers in the boots of their cars. *He* used to, he said, and all his detective mates. Which is why we let them sledgehammer the door down. If those two cops who initially approach the downstairs door couldn't have got entry they'd have gone mad. The cops would have just kept coming, and they would've massacred the people in the hall."

The final scene is based on an actual incident. Some six years ago the Carib Club (aka Burton's) in Willesden was raided. Franco: "Dennis Bovell was inside for six months just waiting as a suspect. He'd been playing the sound system that night, and they claimed he'd been egging the people on.

"A couple of cops ran in and started trying to arrest people and when they got turfed out a fight started . More police came and lined the stairs and as people were leaving they were physically attacked."

HEARING THE sound of children's voices in the street, Brinsley opens his window and peers out. Three black children, of primary school age, are trying to attract his attention: they want to know when *Babylon* will open and whether they may go and see it.

Reluctantly, Brinsley has to point out to them it is an 'X'. "See," he says, closing the window, "they're exactly the age-group who should see the film — to make sure they don't end up stabbing people when the pressure gets too much.

"But," he shrugs sadly, "the system won't allow them to watch it. I wonder why?"

The breaking of Bruce Beresford

Neil Norman meets an Australian called Bruce, the director of the Bonza *Breaker Morant.*

IN 1971, THE Australian government passed a law ensuring that a section of the Arts Council would be set aside as a film operation: money was to be made available for people who wanted to make movies. Bruce Beresford was one of the would-be directors who went to stake his claim and mine his share of the gold.

Having spent the previous ten years as Head Of Production for The British Film Institute, he at last had the opportunity to achieve an ambition he'd had since he was 15: to make movies. It also marked the renaissance of an industry which has grown and flourished ever since.

Beresford began his career ostentatiously, if inauspiciously, by making the two Barry McKenzie films which at least shoved Australia up front in the British consciousness — even if it was only to the extent that the Aussies could drink more lager and chunder to more devastating effect than any other nation on Earth. He then went on to win The Australian Film Institute's Best Director Award for *Don's Party,* a gritty urban comedy, and in the same year made the rather more sensitive *Getting Of Wisdom. Money Movers,* which he calls quite simply 'A Gangster Film', followed, though it hasn't been shown here beyond last year's London Film Festival. And his *piece de resistance, Breaker Morant,* has just opened to almost unanimous acclaim (*Harper's* film critic was the one voice of dissent.)

I asked him if this apparently infinite diversification was deliberate.

"Someone asked me that the other day. No. It's just that as the subjects appeal to me I do them. The settings are different but a lot of the themes are quite similar. Also when you're working on a film which takes a year to 15 months it's very exhausting and absorbing, and when it's done I feel I'd like to do something quite different . . . visually.

"After *The Getting Of Wisdom* I got inundated with offers to do more films about schools and schoolchildren and I thought 'Jesus! I've *had* them; I don't want to do that anymore'. So when I read a book about an armoured car robbery I made *Money Movers* which was completely different. It had an all-male cast and it was an utter break.

"But they were similar in a way, since they both had a group of characters in a conflict situation. And after *Breaker Morant* was released I got inundated with offers to do war movies. I don't *want* to do any more war movies . . ."

The story of Harry 'Breaker' Morant, an Englishman serving in the Australian Bushveldt Carbineers in the guerilla war against the Boers, was not widely known in Australia until Ken Ross dramatised the events for the stage. 'Dramatisation' in this case meant a certain colouring of the facts to heighten the appeal to the nationalistic side of Australian nature. *Breaker Morant's* success lies in its ambivalence towards the central character.

"I tried very hard to present the case and the personalities involved as I really believed those events happened. There is a certain amount of conjecture but the play it is based on is far more nationalistic than the movie.

"For example, in the play they are innocent of shooting the missionary. The playwright was obviously thinking 'Jesus, if it comes out they shot the missionary it's going to stink for them'. But I thought it was more interesting that they *did* kill him. So I just changed it.

"In fact the play really was so chauvinistic it was embarrassing. In the dialogue they had things like Kitchener saying: 'These damned colonials, they're perverting British Justice. What about our sense of Honour?' — stuff that *no one* would ever say . . ."

Beresford's attention to dialogue (he was largely responsible for the script) has paid dividends, as the language in the film — from the verbal fencing in the court room to the final 'Shoot straight, you bastards! Don't make a mess of it' — echoes with truth. It is an eye for detail that he carries right the way through, from the casting to the choice of location. And while the Australian Bush does a perfect imitation of the African Veldt, Edward Woodward, according to Beresford, is a dead ringer for Harry Morant.

Despite this creative control, *Breaker Morant* does not seem the work of a flamboyant director. The drama seems quite naturally to have sprung from the events and to that extent it is a classical film rather than a modern one. There is an almost Fordian sense of grandeur that is reflected in the landscape, a perfect balance of action and intelligent dialogue; it is a film whose superficially simple values cover a far more complex human condition — a condition which is revealed as the story unfolds.

For all this Beresford is almost dismissive of his own intellect, eager to point out elements of the film that were none of his invention. He simply likes to work. His latest film, *The Club,* has just been released in Australia and in January he begins work on *Puberty Blues,* taken from the book by a 15-year-old schoolgirl. It is, he claims, "all about sex, drugs and booze. It's wonderful".

He was also offered another film with Jack Thompson, which he turned down: "Everybody involved in it is so horrible; they're all killing each other. It's got no idealism in it. Nobody's nice . . . nobody believes in anything. It's all so ghastly, it's depressing.

"I don't think *Breaker Morant* is ultimately depressing. You admire those guys so much, holding hands as they go out to the chairs . . . and they *did* that; that's all true. I'd never have thought of anything like that. I read a letter one of the fellows on the firing squad wrote to his brother and it said 'They were very brave. They refused the blindfolds and they held hands as they walked to the chairs.' You wouldn't actually think of anything like that. It wouldn't occur to you that they would have done it, but when they do do it it's perfectly natural.

"When I was going to shoot it everyone came rushing up and said 'You're *not* going to have them *hold hands* to walk to the chairs?' And I said 'Yes' and they said 'The audience will laugh'. I said *'Nobody* will *laugh* . . .' They wouldn't laugh because at the moment it happens it has such truth that you believe it implicitly."

Perhaps, as the Bishop said to the Actress, 'It's not what you use, it's the way that you use it.'

Neil Norman

Appearing at Boots for £4·45.

'Making Movies' is the new album from Dire Straits which adds a harder edge to that original laid-back sound explored on the first two albums.

And right now, it's worth making a move to Boots because it's appearing for £4.45, and £5.05 for the tape.

Boots

for the Special Touch

Reggae in the reel world

Babylon

Directed by Franco Rosso
Starring Brinsley Forde and Karl Howman *(Osiris)*

RHYTHMS swarm and pound through *Babylon:* the warrior charge sound of Aswad, the voltage punch of sound systems, the collision and crash of different cultures, the inhibited body blows of prejudice, the beat of fleeing, fighting and freedom.

Superficially, *Babylon* is the story of a South London reggae sound system and its battle for survival and success. But its themes extend and embrace wider and deeper — as might be expected of Franco Rosso, a director renowned for an unflinching attitude toward questions of racial culture and racial ignorance; recall the BBC ban slapped on his Linton Kwesi Johnson *Dread, Beat And Blood* documentary before the last election.

Rosso is an Italian who grew up in London — an upbringing that probably accounts for his acute empathy with (displaced) black culture, and his ability to prise open British politics at their bloodiest and most personal base without any hint of hack dialectic. *Babylon* succeeds on three distinct but, crucially, always interlocking levels: as a movie, as movie about a specific subject, and as a movie about being young and British in 1980. It succeeds where other recent attempts failed miserably *(Jubilee,* the execrable *Rude Boy, Breaking Glass).*

The word 'babylon' is a mnemonic for oppression, in all its manifestations, spiralling down from a monetarist, middle-class government, through SUSpicious police patrol cars, intolerant and unduly violent members of the community to something as glum as a docked wage packet. Babylon isn't undergoing (the) recession — it's enjoying enforcing it.

Babylon gets that atmosphere. Ital Lion is the film's 'fictional' sound system, run by a group of friends in South London. The speakers are saved for, stolen, home made; records bartered for. Dreadhead (Archie Pool) is the father figure who directs — well dressed and cool. Blue (Brinsley Forde of Aswad) and his white mate Ronnie (Karl Howman) work in a garage (whose owner is played by Mel Smith of *Not The Nine O'Clock News)* by day, and put everything into Ital Lion by night. As they progress toward a battle with Jah Shada (real life Number One sound in London) trouble and strife with employment, sex, money, family and community have to be faced. After a night during which he is picked up on SUS, his girlfriend leaves him and he is an unwilling party to a brutal mugging, Blue returns to the garage where Ital Lions store their gear only to find the lock forced, the system trashed and the interior smirched with racist graffiti. When the other arrives and the discovery sinks in, the anger so far contained finds its irrational locus in Ronnie — the most emotionally charged, jarring, honest and perhaps even pessimistic scene in the film.

All the gut contradictions and problems of racial fear and racial sympathy gell and splinter: just how do we go on from here? Rosso, however, misses being overtly moralistic by miles. Prejudice, helplessness and hopeless ire are all put firmly in contextually determined places. No one is guilty *per se* — everyone is a product of a variety of influences, of subtle propaganda.

The film's conclusions are yours to see and feel — its penultimate progress is urgently moving and that movement of meanings cannot be ignored. *Babylon* must be seen.

Ian Penman

ON THE BOX

Thursday November 6
FILM: Young At Heart (Directed by Gordon Douglas 1954). Frank Sinatra in a very smart hat, bolstering an otherwise over-weepy D. Day romance. **(BBC2).**

Saturday November 8
FILM: Sharks' Treasure (Cornel Wilde 1974), Cornball adventure yarn, written by and starring the director, still showing off his muscle-bound torso after all these years. **(BBC1).**

FILM: The Mask Of Dimitrios (Jean Negulesco 1944). Saucer-eyed Peter Lorre and barrel-bellied Sydney Greenstreet teamed again in an intriguing version of Eric Ambler's thriller. **(BBC2).**

HIGHLIGHTS: TV satire is among the subjects on **Did You See . .? (BBC2),** Graham Chapman among the guests. **Dylan (BBC2)** is a dramatised biography of the proper one, Ronald Lacey as the great Welsh drunk.

Sunday November 9
FILM: Electra Glide In Blue (James William Guercio 1973). Robert Blake's brilliant as the pint-size cop with outsize ideas in Guercio's only film, an extraordinary panoramic view of American dislocation which is both violent and funny. Excellent support from Billy Green Bush and Jeannine Riley. **(BBC2).**

HIGHLIGHTS: More pop acting as Zoot Money guests in **The Professionals (ITV);** more cultural puffs as Arthur Miller is listened to by Mervyn Bragg on **The South Bank Show (ITV);** plus more interminable gaffes in **Dallas (BBC1)** — and you still won't know who shot the bastard.

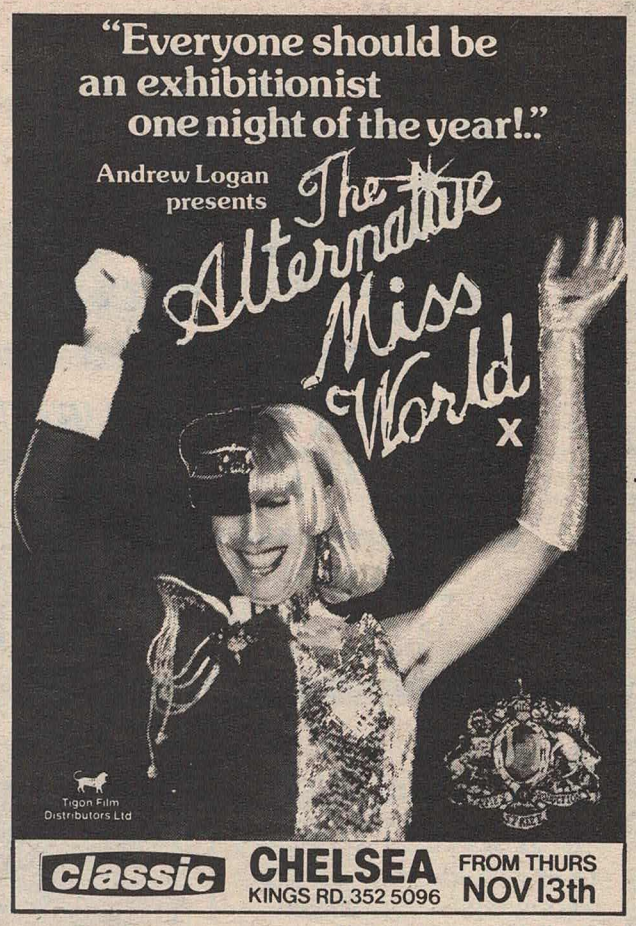
Monday November 10
FILM: Dirty Mary, Crazy Larry (John Hough 1974). Cretinous exercise in banal mayhem as Peter Fonda And Susan George wreak havoc on Western highways. Contemptible crap. **(BBC1).**

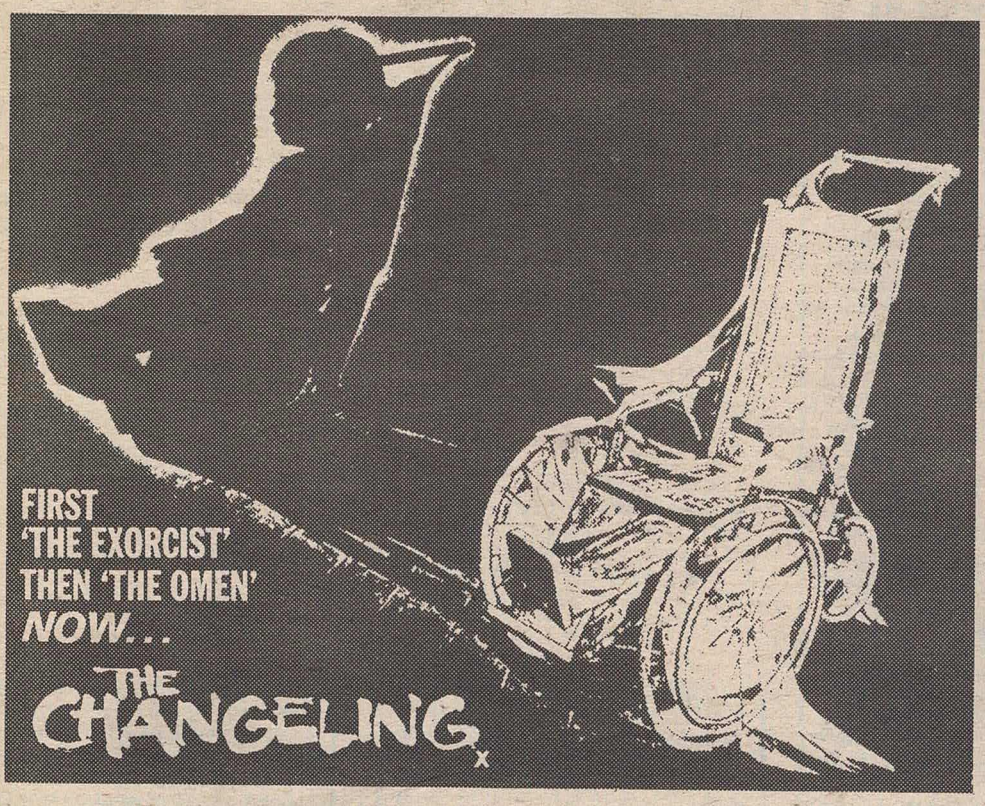
FILM: The Beguiled (Don Seigel 1971). Clint Eastwood lost a few more of his feminist friends with this haunting gothic tale set during the American Civil War. He's an injured Union soldier recuperating, reluctantly, in an oppressive Catholic girls' school. **(ITV).**

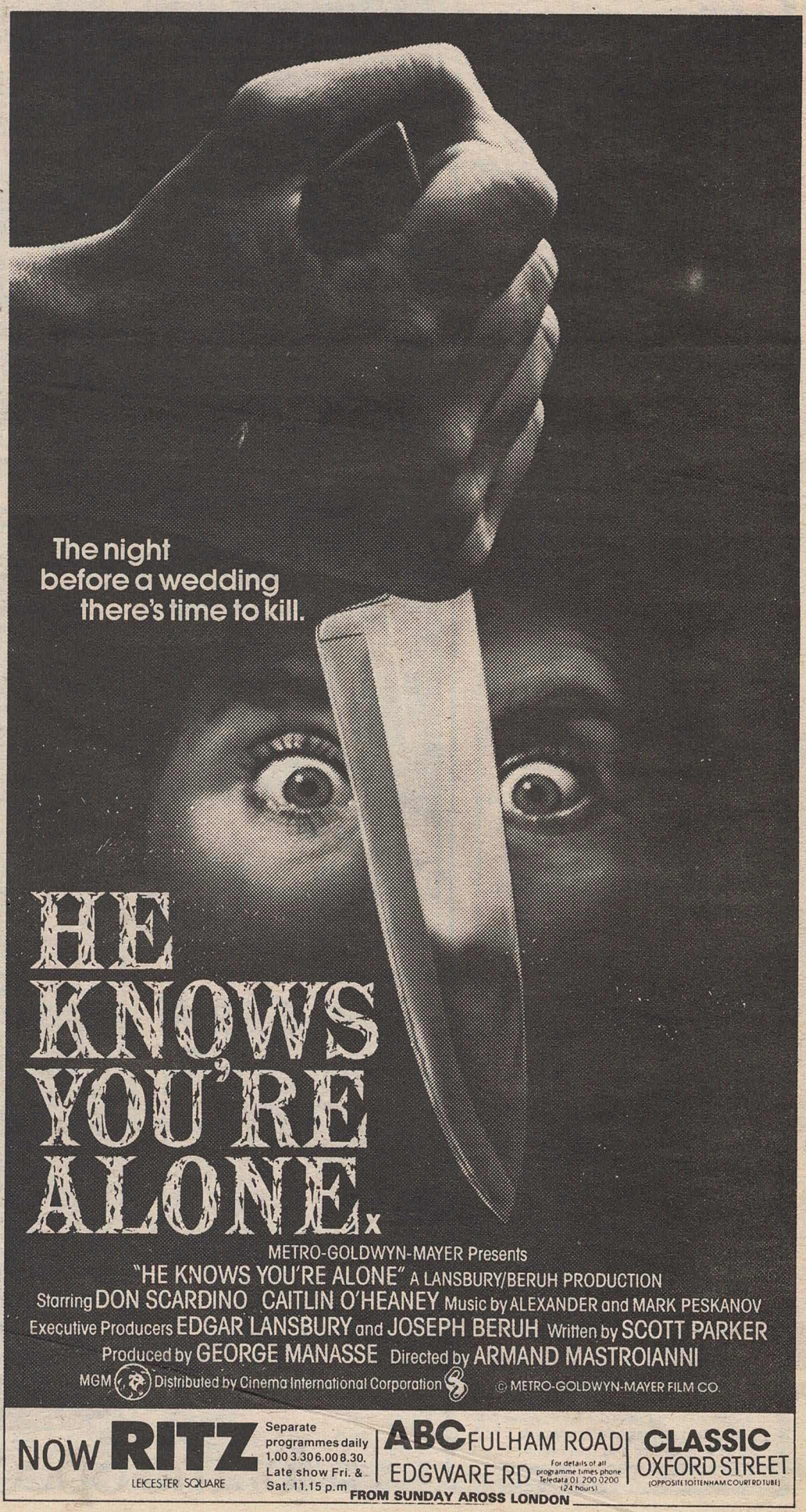
BOX OFFICE

London	Regions
1. **The Elephant Man** (directed by David Lynch)	1. **Battle Beyond The Stars** (Jimmy Brouhaha)
2. **The Big Brawl** (Robert Clouse)	2. **The Elephant Man** (David Lynch)
3. **The Blues Brothers** (John Landis)	3. **Close Encounters — Special Edition** (Steven Spielberg)
4. **Dressed To Kill** (Brian De Palma)	4. **The Omen** (Richard Donner)/**Damien — Omen 2** (Don Taylor)
5. **The Blue Lagoon** (Randal Kleiser)	5. **McVicar** (Tom Clegg)

(Screen International)


"Everyone should be an exhibitionist one night of the year!.."
Andrew Logan presents
The Alternative Miss World
X
Tigon Film Distributors Ltd
classic CHELSEA KINGS RD. 352 5096
FROM THURS NOV 13th


FIRST
'THE EXORCIST'
THEN 'THE OMEN'
NOW...
THE CHANGELING X
GEORGE C. SCOTT · TRISH VAN DEVERE
MARIO KASSAR and ANDREW VAJNA present a JOEL B. MICHAELS GARTH H. DRABINSKY production a film by PETER MEDAK
THE CHANGELING
Starring MELVYN DOUGLAS co-starring JOHN COLICOS and JEAN MARSH
Story by RUSSELL HUNTER screenplay by WILLIAM GRAY & DIANA MADDOX produced by JOEL B. MICHAELS and GARTH H. DRABINSKY directed by PETER MEDAK
Released by Brent Walker Film Distributors Ltd
NOW SHOWING
RIALTO LEICESTER SQUARE W.1. TEL: 437 3488 A BRENT WALKER THEATRE DOLBY STEREO
STUDIO OXFORD CIRCUS 437 3300
ABC EDGWARE RD 723 5901


The night before a wedding there's time to kill.
HE KNOWS YOU'RE ALONE X
METRO-GOLDWYN-MAYER Presents
"HE KNOWS YOU'RE ALONE" A LANSBURY/BERUH PRODUCTION
Starring DON SCARDINO CAITLIN O'HEANEY Music by ALEXANDER and MARK PESKANOV
Executive Producers EDGAR LANSBURY and JOSEPH BERUH Written by SCOTT PARKER
Produced by GEORGE MANASSE Directed by ARMAND MASTROIANNI
MGM Distributed by Cinema International Corporation
© METRO-GOLDWYN-MAYER FILM CO.
NOW RITZ LEICESTER SQUARE
Separate programmes daily 1.00 3.30 6.00 8.30. Late show Fri. & Sat. 11.15 p.m
ABC FULHAM ROAD EDGWARE RD
For details of all programme times phone Teledata 01 200 0200 (24 hours)
CLASSIC OXFORD STREET (OPPOSITE TOTTENHAM COURT RD TUBE)
FROM SUNDAY ACROSS LONDON

SIOUXP

ROCK'S FAVOURITE SITUATION COMEDY RETURNS TO YOUR PAGES AND STAGES.

SCRIPT: PAUL MORLEY
CAMERA: PETER ANDERSON

The Banshees story so far: S the way clear for Budgie to no longer with Peter). On to and some Polecats. Now rea

Sex Pistols

THE 100 CLUB. Siouxsie Sioux, Steve Severin, Marco Pironi, Sid Vicious. 'Lord's Prayer'. You just didn't feel anything then, did you? "No". (Steve Severin)

Patience

1977. Nils Stevenson becomes manager. Siouxsie Sioux, Steve Severin, Peter Fenton, Kenny Morris. John McKay replaces Fenton. 'Captain Scarlet'. '20th Century Boy'. Siouxsie And The Banshees don't appear on 'Live At The Roxy'. Sign The Banshees. Sign The Banshees. "We'll win in the end".

Pose

"It was always much more insular and much more rigid and almost. . . not regimental but very stiff. But I think in a way it was necessary at that time to protect outselves. It was a new band and it was really a defence mechanism so as not to be poisoned by rock and roll antics and all that dross. . . I'm more relaxed now I think, because I know I'm not affected by it, y'know, I've been on the road for four years and I don't do the things that I was frightened I might end up doing." (Sioux)

Smile

John McKay was watching television one Christmas. The Boomtown Rats were number one. He was furious. "We should be number one!" He writes 'Hong Kong Garden': metaphysical descendent of Bolan greats, as were 'Playground Twist' and 'Staircase.' Polydor Records release 'Garden' as a single in August 1978. A hit.

Scream

'The Scream' is loved or loathed.

Tours

Traps.

Clap

'Join Hands' — "I think it's a masterpiece." (Severin.) Did you feel that Siouxsie And The Banshees felt they were. . .

Precious?

"I think we didn't know how to do it. I think it was you who said that we grew up in the spotlight from the word go, and all the faults lie from there really. The destruction of the band." (Severin.)

Make up

"I was just stunned — we had a gig to do! We were doing this autograph session in this record shop — which is quite funny anyway, but it's like — *funny!* Maybe it's wrong that we should be stars or heroes to people but we always started out to be a pop group, so that's a kind of compromise in one way — how could you be a pop group and not sign autographs. . .? So we were signing and just talking to people, half the reason they want you to sign autographs is so that they can have a quick chat about something, and there was a little row. John and Kenny stormed off and we just thought we'd see them at the soundcheck. The soundcheck came and went. We went back to the hotel and we were just sitting in the lobby. This bloke came over and said do you know such and such and they're in room so and so and they've just checked out. Who's that? McKay and Morris. We just sat there for about 20 minutes not saying anything. Suddenly we thought — the station! Me and Sioux just ran over to the station and there was a train about to go and no sign of John or Kenny. It was when Nils and everyone else came back to the hotel that it started to sink in that they'd actually run off. I just wouldn't want to live through that again. . . I've never had so much trauma in my life. It was horrible." (Severin.)

Motion

"There wasn't a thing of 'well, they've gone, we can't fuck up our lives', it wasn't that at all, it was just like, 'I don't want to stop!' I'd never considered stopping at that point. I wasn't in the mood to stop. That is really what it is all about." (Severin).

THIS WEEK —

Siouxsie gets the munchies

Memories

"I don't want to harp on. I just want to hear John's album. Obviously it was an enormous thing and it happened in public. But as far as me and Sioux are concerned it's over. When people start bringing the subject up, you start remembering what it was like to be at the Aberdeen Capitol when it happened. . ." (Severin.)

Help

"I did the 'Join Hands' tour and that was like jumping in at the deep end and I knew at the end of that tour that we were going to have to get a new guitarist, a more permanent guitarist to replace Robert Smith of The Cure. I think at that point, during the auditions, I knew I was going to stay. Even with just the three of us, we had so many ideas going." (Budgie)

Tug

"Nils rang me up whilst I was rehearsing with Magazine and he said 'We're looking for a new guitarist, we've auditioned 80 and couldn't find anyone, will you come along?' I said 'Well, I have a lot of commitments, Mr. Stevenson, I can't really see anyway that I can do it.' He said 'Well really we're looking for someone more permanent.' I asked him to give me a call at home. I hung up and said to Barry *(Adamson)* 'That was the manager of the Banshees asking me to join them.' Barry said 'Are you going to join them?' I said 'Naah! You're joking.' It seemed so outrageous at the time. . . we were in the middle of 'Correct Use Of Soap'." (McGeoch.)

Link

"One of the things we found out in auditioning for new guitarists was that it had to be someone who grew up with what happened in '76 and '77 and had adapted and lived through it. It was just impossible the thought of us having a new young guitarist in the group, because there were so many things that we'd been through that we would have had to communicate. I think that's the main reason we hit it off so well with Budgie, simply because he'd been around. The same with John. . . It was very immediate and that was refreshing. All the people from that time had been through so many different experiences and yet landed together and we were all really positive again. . . It's very odd playing with musicians who are musicians. . . John is very very good, Budgie is very very good, and at first it was totally peculiar. And I think that's one of the things that keeps the tension going within this group." (Severin)

Ache

"I just had some time off, I met them in a pub, got on very well, they invited me to a rehearsal, and almost on the first day we got 'Happy House' together. The real killer was when I went on tour with them. What the Banshees do is right up my street because. . . I hate guitar solos and displays of technique, and playing gigs with the Banshees was just really loose, it was refreshing. It might sound a bit slick but I was married to Magazine and I fell in love with a mistress. I had no intention of joining them after that first tour but I just couldn't get it out of my mind. It's probably the most upsetting thing I've ever done, leaving Magazine, it was absolutely dreadful and I hate talking about it. . . the whole thing is cheapened. Sometimes you just have to follow your heart." (McGeoch.).

Softly Softly

STEVE SEVERIN speaks so softly the miniature microphone struggles to pick him up. It captures the lengthy pauses between answers excellently, though. My own voice booms inelegantly. I'm wary of Severin. He knows I'm wary. I know he knows. Etc. It's his 'embarrassment' (of rock routine? of real life?) not mixing well with my own 'embarrassment' at my parasitic role. Questions! Questions! All the time it's questions!

Rock paper bias has bent Banshees image and reputation into all manner of peculiar and incongruous shapes. The group's reserve when it comes to the grand intrusion, their impatience and introversion, hasn't helped. They aren't tempted to stretch this way and that to convert. Severin is very sensitive to criticism.

"Oh yeah! I know I am, and I know Sioux is as well. We read every possible interview and review of everything we're ever done because in one way it is a gauge of what you're doing."

But very distorted.

"Oh yeah, it's purely a media gauge. Sometimes it's more personal than that . . ."

In your position I would rarely take notice of rock 'criticism.'

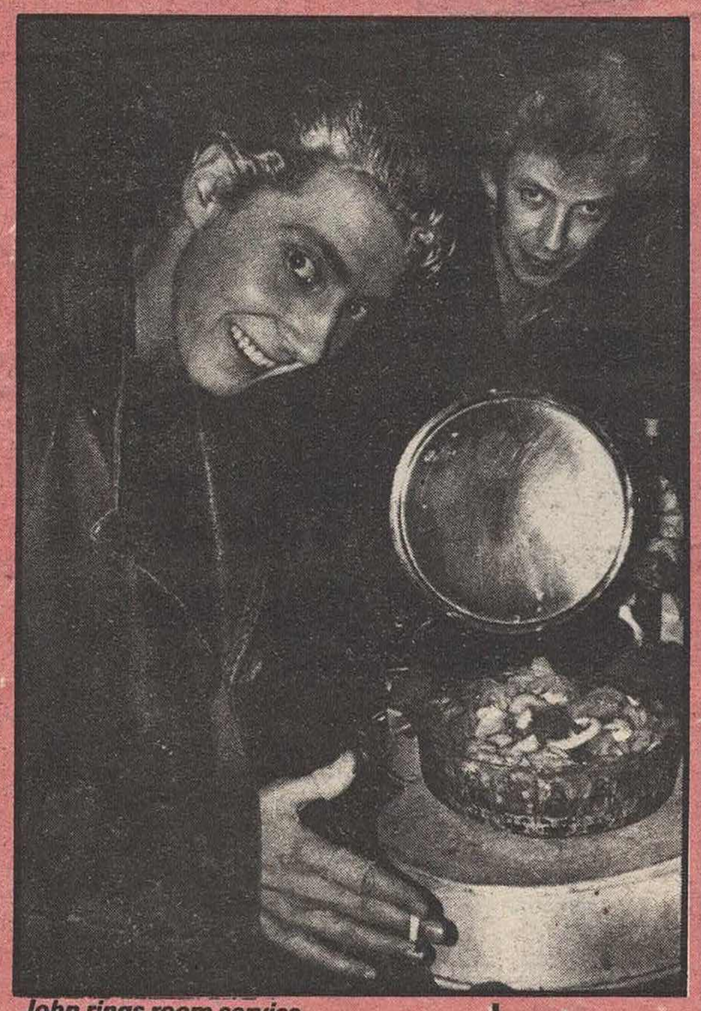
"Well if you don't take notice you might end up like Rod Stewart or something. I don't know why we're talking about the press, it's not a hang up of mine. It was for a week after 'Kaleidoscope'."

You couldn't trust your own head?

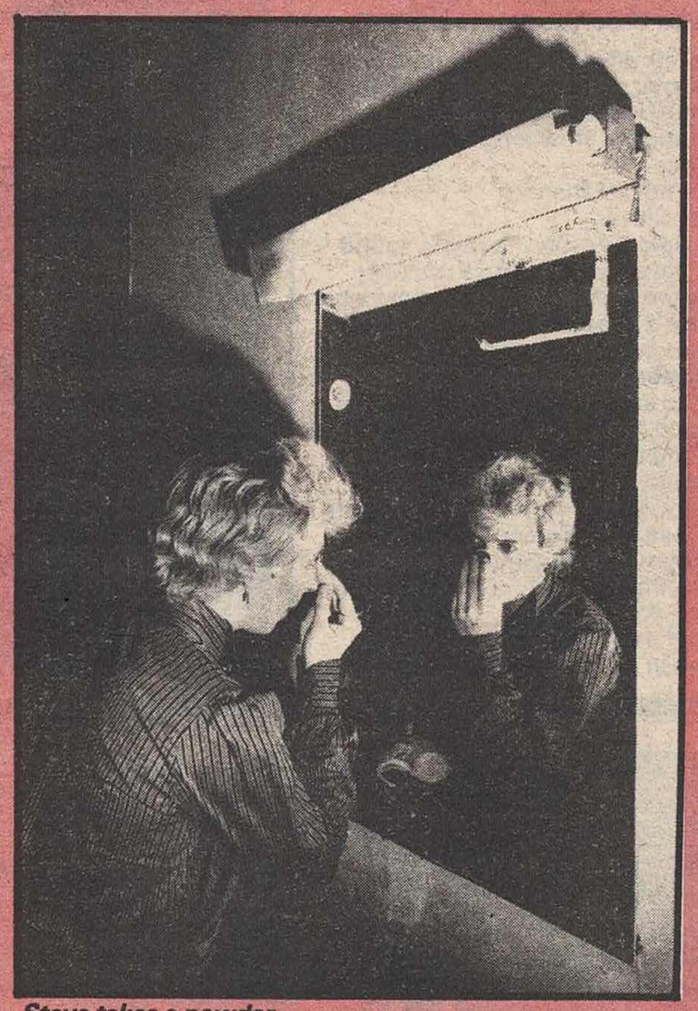
"Of course! The records still come out. They wouldn't if we didn't think they were alright. It's just that . . . basically it upsets me that something we've put so much effort into is written off so cheaply.

For a couple of weeks it knocks all your sense of value about what you've done until you remember what you felt before. Criticism from people who come backstage can upset you as well. The number of times I've had to answer the question — Why was 'Lords Prayer' on 'Join Hands'? — it's getting like a standard fan's question, and for a while it really bugs you that fans can ask you why . . . a lot of people thought that it was a wrong move in a series of moves that were perfect — for them. That's what I find irritating." *(So why WAS 'Lords Prayer' on 'Join Hands'? — Ed).*

Siouxsie and Steve are still together but John (1) and Kenny have run away, leaving move in. John (2) says he hasn't but has really. He's certainly left Howard (who's our with Claire, Caesar, Tony, Tich and John (3) — Altered Images — they meet Nick ad on...



John rings room service



Steve takes a powder

Does it upset you that people approach you as if you believe you're producing 'high art'?

"Yes, I've always been annoyed by that . . . it's as though they've found some sort of new consciousness or something that they're trying to work us in or out of. In one way it should be like that, but not all the time. It's as much Nils as anything else. One of the first things he said to us when we'd done a couple of gigs down the Roxy was 'I've got to get you on *'Magpie.' Great!*"

Do you feel that Siouxsie and The Banshees have let people down in any way?

"I think a lot of it got distorted, about what bands were trying to do. You get one extreme of the 'why have you got a single on the album' people, and then you've got poeple who just want you to be like a '70s album band. There has to be room for something new, for a band which puts out really great singles and puts out great albums that can be respected as great albums. The thing has to mix. There aren't King Crimson and there aren't Slade anymore. Everything sort of melts into one."

Where does this 'respect' come from?"

"To a certain extent I want us to be respected like an album band in the '70s. "A slight sheepishness. "I have to admit that because a lot of the bands I like were album bands in the '70s, like Can and Beefheart, people who never had hit singles. But on the other side of the coin I really liked Roxy and Bowie and T Rex . . ."

The best post-punk groups mix the mythological singles and albums consciousness with mesmerising grace and potency . . . that Bolan/Can feel bound tightly with sparks and sparkle.

"I think it's good that we can do accessible pop songs as well as have contrast with the album songs and b-sides," said Sioux, unaware of what Steve would say in another place. "I think that's vital for us or anyone that I ever liked . . . the only example I can sincerely give is The Velvet Underground . . ."

Craft, spontaneity, a lack of misguided, misleading and contrived intellectualism.

"We're just not intellectuals," says Severin. "We're just not . . . I've never understood that cold distant thing . . . every gig is like — mad!"

What feedback are you expecting?

"The things we're trying to do are so intangible . . . I think it's really great that we have such a young audience! They must be growing up with the sound of Siouxsie And The Banshees as part of their lives. I think that's fantastic, because of what happened when I was young and what kind of effect that had on me. It's just a feel . . . I mean Marc Bolan never said anything in his lyrics, Bowie never said anything specifically, but it was just the whole feel of those people when you were growing up that made you the kind of person you are today.

I fall over myself agreeing with him. "And if we're doing that to people I think that's really good, and that's why when anybody ever asks us what we are I always say — A Pop Group."

Next

"Actually it's going to the fourth and fifth album." Severin laughs. "For the price of one! It'd be great to do. We've got the material. One of the albums is going to be three or four minute songs that could be singles, one album is going to be four songs."

Essential Banshees. Two sides. To every story, and all the best pop groups.

Budgie goes 'Mad'

Switch

AN ANONYMOUS some-day in Bristol. A Top Rank Hall that could be in any major city. The Banshees are out eating. It's late afternoon, coming up to soundcheck time. It was Swansea the day before: a lot of spitting, a lot to have to contend with. A few dates before that, a few dates after this. A short, realistic tour. Altered Images are the support. Siouxsie And The Banshees are always very selective about who tours with them: it is a *show*. Like Buzzcocks, they've never had a bad support. Human League, Spizz, Cure and now the Images.

Altered Images, a Glasgow five piece, build bold pop songs with unique moods and balances. They are Scottish at a time when that means something or other. Actually it doesn't mean a thing. Scotland is not the home of a new sound, just the New Coincidence. The cynics, the critics, the cretins, are already dropping down on Altered Images, absurdly comparing them with the Banshees, interpreting Sioux and Steve's interest as conceit. All this stupidity is rooted in laziness, a cranky need for comparative criticism. Seeing something that isn't there. Altered Images are an eccentric, exciting, erratic two guitar, girl singer pop group who should be a chart group. The corruption and cheapness of the London dominated putrid pop world and its self-protecting propaganda, its fear and it s blindness, gets in the way of natural 1980 pop groups like Altered Images.

Claire sings. Caesar and Tony play guitars. John is bass. Tich is drums. The Banshees are at the top, they're at the bottom. The Banshees are deep into The Game, have been knocked about. Altered Images aren't sure how to play. The Banshees know all about

Tony and Tich take to the bottle

And Claire gets to be best friends with Sioux

the stupid questions that come their way. Altered Images are just finding out. One of the group is still at school. 18 and under, they could be crushed by all the baddies. They've been together since 1978.

The Banshees have worked their way up to staying in hotels. Images stay in B&B holes, or friends' houses, or drive to London after a gig where they have somewhere to stay. A £300 fee they received for a John Peel session is helping to finance their first tour.

North

"Another thing that's really odd about the band apart from having musicians in is having non-Londoners." (Severin).

Nice Guy

How could anyone say that a band with Budgie in is heartless? The morning after a searing Bristol show we sit in the foyer of Bristol Holiday Inn: Budgie takes away the weight of a long night's drinking with a glass of cold Guinness. He's from St Helens, and was part of the roots of the peculiar Liverpool swell. He broke out of Liverpool, saved The Slits, teamed up with Glen Matlock in a sort of supergroup, and landed, fatefully, in the Banshees. He's very happy about it.

"There are moments of discomfort. I wasn't too sure what was or is expected of me in some ways, whether Steve and Sioux were going through periods of not wanting a permanent structure anymore, cos they were so obviously pissed off with what happened. But I think it's just evolved naturally, it's making it's own structure.

"Thinking back over what's happened to me over the last three years it's just ridiculous, the situations that I've been through. What happened back in '76 wasn't just a new spark in the record industry or anything like that, that wasn't really the important thing. I don't think it was like a blasting down of everything that had gone before so much as suddenly realising we were ourselves."

No time at all

The drive from Bristol to Sheffield is long, boring and cramped. "I just hate travel," says Sioux. "I hate getting from A to B, I just want to be there. I'm cursing and trying to get some sleep. Always thinking are we there yet?"

As soon as we are there it's straight to this Top Rank to soundcheck. Altered Images are already there. They'd journeyed via London. There's little to say. Altered Images hang around for the Banshees to soundcheck. Claire has her picture taken: an exaggerated show of shyness.

Close

Severin's conversation is wandering. "The drummer from Altered Images was saying to me about losing all his friends since the connection with us. It just made me think about my situation when I was first in a band and then in a band who made records and then a record that got into the top ten. I didn't lose any friends . . . all the friends I had were like great friends."

Some people are seeing strange things in the closeness between the Banshees and Altered Images.

"That's evil. Ridiculous. We had the same love for Spizz when he started, and the Human League, the same love for The Cure. We only play with people that we really like . . . this is the first band that's got a girl singer, that's all. They're a pop group! They've got at least four pop singles!"

Again

I INTERVIEW Altered Images outside their dressing room after their set at the Birmingham Top Rank. Reaction to the group had been slow. Audiences seem to need signs and suggestions before they open up. A year from now, Images, playing substantially the same music — stronger, sharper — will be topping bills and storming. At Sheffield I'd asked them to play 'Jeepster'. They didn't but they dedicated a song to

CONTINUES OVER

SIOUXP

CONTINUES

me. I was at the hotel with the Banshees whilst they were on. I missed it. Choke.

They're eager to talk

Claire: "We just wanted to make tunes."

Caesar: "Originally it was very disjointed. All different parts just stuck together."

Claire: "All our songs were about eight minutes long because no-one knew when to stop."

John: "We just want to try new things, be respected by people . . ." Caesar: "Initially we had two girl singers. It didn't work out. They used to hide behind each other."

John: "The Banshees have helped us a lot. It's a compliment, because we're one of the few bands the Banshees have ever openly said they liked." Caesar: "We did a gig at The Nashville supporting Margo And The Randoms and we were really bad. All the record companies were there and we blew it. It was probably best that happened . . ."

Claire: "We want lots of hit singles. Why shouldn't we be in the charts?"

Caesar: "We didn't want a sex symbol so we got Claire!"

John: "We take it seriously, but we don't take it too seriously."

McGeoch toughens up as soon as the tape recorder is turned on

We talk after the Birmingham show in a corner of the hotel bar. McGeoch fits into Siouxsie And The Banshees emphatically. How long has he been a Banshee?

"I'm not a Banshee."

Very Clever.

He sighs, wearily. "It might sound like a pat answer because I've been asked the question so many times, but I think it's a reasonable one because without going into a lengthy legal discussion it's about as near as I can come to explaining my position within the band."

During this interview I nibble away at McGeoch's patience. "What I do with my life is extremely important to me. I lose a lot of sleep over it. I just hate interviewers coming up to me and saying why did you do this, why did you do that . . ."

So let's talk about the guitar. McGeoch is a great guitarist, whatever the occasion. "I play guitar like I paint. The parallels are trying to shrug off as many influences as possible, recognise yourself and then destroy it . . . I hate to sound like an artistic Martyr, I'm not really interested in the righteous side of artistic music, because what I like more than anything else is to . . . hit the big E, y'know, and I paint in the same way, splashing a big bit of red across the canvas."

Claire gets to be best friends with Sioux

Siouxsie And The Banshees

Caesar: "End of subject! Our music's really happy."

John: "We express our youth."

Claire: "We do?"

Hold

"We'd rather be decadent than responsible. Something like UK Subs is responsible." (Severin.)

Sign

After the Bristol gig — the Banshees were pleased with their performance — queues form for signatures, on all sorts of bits of paper. Group members are pawed at and smothered. After the Sheffield gig — the Banshees were depressed and rushed away from the club — there are no signatures. After the Birmingham gig, a few hunters find their way to the Banshees' crowded dressing room. Sioux, though, finds time to eat a salad, while me and Budgie discuss Man, Groundhogs, Curved Air and other rubbish.

"People come back," he explains, "ask you to sign something, ask for a drink, y'know, give me your jacket. Sometimes they come in as if they're really expecting you to do something for them, you have to give them more, be at their beck and call. Stay still, I'm going to take a photograph. There's lots of things . . . if you start thinking about them too much, putting them in terms of perpetuating the rick myths, you'd just crack up."

"I just don't like liggers," says Sioux with obvious distatste, "I just switch off whenever there are liggers around the band. I've never in my life asked for an autograph. I never wanted that. I never wanted to wait outside a gig to touch Marc Bolan or whatever. I never wanted to find out where they were living. I just didn't want that. I was just really thrilled when a new single came out, or there was a new photo in the paper."

When the hunters come hunting, and thrust tatty ticket stubs under her nose minutes after a show, she is extremely polite. "I've been rude before. It varies. Sometimes I'm in a very tolerant mood. Other times I'm not and I'm probably a real bitch. When I'm rude they mutter what a bitch I am, I just won't talk to them, I tell them to get out. Then I think how petty it is, what a prima donna behaving like that. When you think you're being strong and not being poisoned there's always the cliche of you thinking well I'm acting like a drama queen. It's a vicious circle — other times you think why am I trying to be polite?"

No one thinks to ask Altered Images for their autographs.

British rock

AS THE Banshees and Altered Images criss-cross around the country truly furthering the cause and possibility of pop music, a swarm of other groups are also touring, spreading various diseases and debasements, attracting their particular tribal audience. In Bristol the night the Banshees are playing, Ossie Osborne's 'new' band is playing the Colston Hall. In Sheffield, both The Scorpions and Rockpile are 'in town.' In Birmingham, AC/DC play the City Hall.

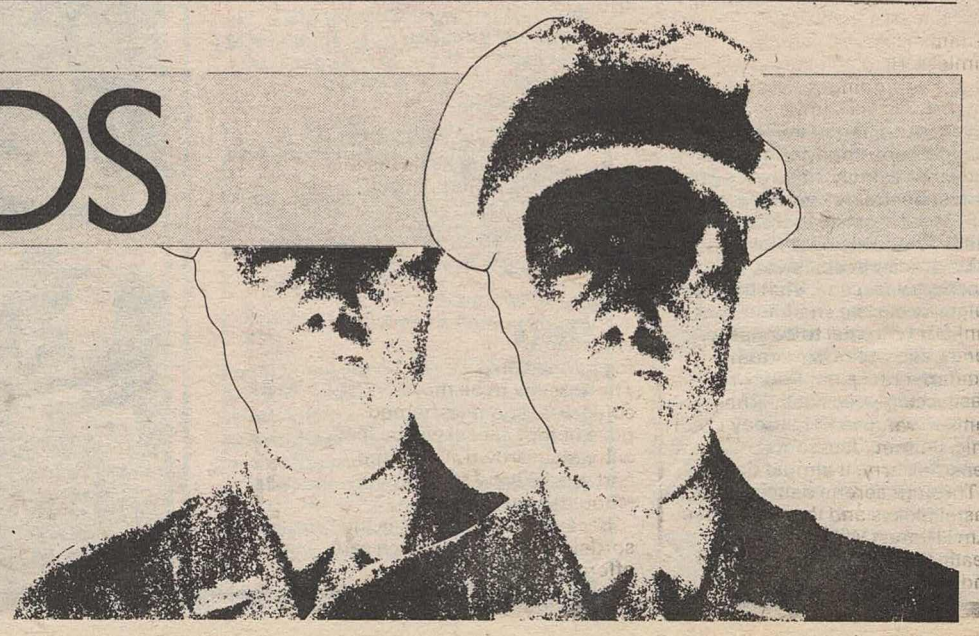
Each group's audience is sadly predictable, obviously uniformed, mostly dogmatic. One lot embroider their jackets, one lot spit — "Three years of fucking ignorance" Severin shouts in desperation from the Sheffield stage. Images and Banshees pop music reaches a much more narrow audience than it should.

"I think the one thing I get reminded of whenever I go on the road, and I was aware of it before," Sioux tells me, "is breaking down territory barriers, as far as the audience goes. We want if possible a wide cross section in the audience, whether they're . . . just as individuals, not a punk audience or a blah blah audience or a London audience or a Scottish audience. It was then and is now always a specific audience that comes to see us and it's really disillusioning when you play somewhere like Swansea and there is this punk audience and there are two boys who've come down from London and they've had to beg me to let them stay in the gig for two hours cos they can't go outside in case they're beaten up because of their accents. I think that's . . . the only thing I've been conscious of wanting to change, of not having this specific audience, a narrow minded patriotic type."

I interview Sioux in the upstairs part of Sheffield Top Rank just before their lengthy soundcheck (soundchecks are integral parts in the Banshee song process — the next single, a Christmas song, 'Israel', has been moulded during soundchecks. Recorded on Bonfire Night, released by the end of November, it's their third great single of the year). As we talk, Budgie bashes around his kit on the downstairs stage, getting himself and his kit in the mood. Sioux's the face and made up fashion that caused a thousand lookalikes . . . hair to toe, make up to boots . . . she's dimly aware of the phenomenon. Is she surprised that she's a pop star?

"I'm not surprised that people buy the records, but I am surprised by the way it's still treated as being a big deal to see Siouxsie going into a hotel, or trying to get backstage to find me . . . all this surprises me. I thought it would change, but it hasn't. I feel I must let a lot of people down because I don't do all the cliches that you associate with pop stars . . ." Does

CONTINUES PAGE 53



ALBUMS

Pic: Philip Grey

Adam: Garden the image, Eden more than Ever.

Killer ants take out the poseroids

ADAM AND THE ANTS
Kings Of The Wild Frontier *(CBS)*
JAPAN
Gentlemen Take Polaroids *(Virgin)*

FIERY STYLE and calculated cool: Adam Ant and Japan elevate the role of The Total Look in directly contrasted ways, but both affirm that with patience and endless attention to exterior detail, every underdog shall have its day. Long dismissed as insubstantial shadows of their superiors, as hollow men who huff and puff and say precious little, or pose and pose and say nothing at all, these ridiculed mannequins have suffered for their artifice. And now it's our turn.

Or so you might think. But it seems to me that at least one of these acts — Adam and his brand new Ants — has genuinely escaped its past and wriggled free of its reputation, to emerge in the cold clear light of a new decade as something fresh and original and exciting. If there's anyone willing to listen, 'Kings Of The Wild Frontier' should confound expectations and establish its makers as one of our more dynamically enjoyable young bands. Although I doubt I'll ever get the hang of being one of the "Sex People" lionised in Adam's heroic slogans, I know I do like "Antmusic" a hell of a lot more than I used to suspect possible.

In this creative renaissance, two factors are most obvious. Firstly Adam's acquisition of four musicians — the big beat duo of twin drummers Terry Lee Miall and Merrick, bassist Kevin Mooney, and above all guitarist and co-writer Marco Pirroni — forms a unit which serves him infinitely better than any previous Antband, not least because it *doesn't* serve him so passively . . . this time around the frontman's whims and fancies are checked and disciplined and need to know their place inside an overall plan of attack. Far more than on the weak, cheaply sensational 'Dirk Wears White Sox' debut, Adam is putting his music where his mouth is.

Secondly it looks very much as if his short spell under the managerial wing of Malcolm McLaren hasn't passed without Adam picking up a trick or six in the techniques of self-presentation. In a striking parallel with the swashbuckling panache of Bow Wow Wow (not to mention the tribal rhythms), the new Ant vision is a heady mix of technicolour images — of pirates and Red Indians and everything bold, brave and free: *"A new royal family, a wild nobility . . ."*

True, a few of the songs are plainly unequal to the challenge. 'Jolly Roger', for example, is pure Captain Pugwash; more desperate than desperado. 'Los Rancheros', with all its spaghetti Western-isms, is similarly silly and cliched, whilst 'The Magnificent Five' (guess who *they* are) displays a crude tendency to self-aggrandisement that they could do without. But other numbers — like the title track, and 'Dog Eat Dog' and 'Killer In The Home' (with Marco's Link Wray guitar tributes) — are undeniably impressive.

Meanwhile Japan have been busy perfecting their own brand of perversity as well. The drawback, of course, is that they're still stronger on image than on imagination, and seem content to drift listlessly wherever the prevailing winds of fashion dictate. Far from their earlier experiments in medium-metal bombast, Sylvian and his men are now pursuing the languid electronic direction of the last 'Quiet Life' album, and the emphasis is on an immaculately precise blend of doodle and croon.

If only Japan's music were as eloquent as it's elegant. They don't sound cold so much as apathetic about conveying anything beyond a sort of wistful ennui. Instead, they lavish tender loving care upon the surface sound — a beautifully polished, empty shell of a sound.

Such exquisitely shaped music — even if it often seems shamelessly derivative and early Roxy, most noticeably in Sylvian's morose warble — is in itself an achievement of sorts, and if it wins them a legion of admirers I won't be altogether surprised. On balance, though, to misquote one of Japan's journalistic champions, I really do prefer my rock'n'roll bloodstained and incompetent.

Paul Du Noyer

Sylvian: less art, more arty face.

Pic: Anton Corbijn

VARIOUS ARTISTS
Street Level: 20 New Wave Hits *(Ronco)*

BLAH blah blah: the baked-bean brigade decide that punk and its offspring have by now become sufficiently institutionalised to qualify for the 'As Seen On TV' process. A collection of post-'77 singles is assembled, edited, compressed and wrapped up in photographs of a model dressed in semi-punk vein posing in a subway.

As is customary in these cases, the selections range from the obvious to the inexplicable: I defy anyone to provide a rational explanation for the inclusion of Nick Straker's ' A Walk In The Park' in a collection allegedly devoted to 'New Wave'. Presumably, 'New Wave' literally *does* mean 'anyone in a skinny tie who's come a long way in the last five years'. This being the case, it is hard to justify that nothing by Sheena Easton has been included.

The well-known stuff includes a lot of tracks that have — one presumes — been made available for compilations by the parent record company. The Pistols' 'Pretty Vacant' opens the proceedings, followed by The Stranglers' 'No More Heroes': both tracks showed up only a few months ago as part of the 'Levi's Rock Box' set — as did The Members' 'Sound Of The Suburbs', The Buzzcocks' 'Ever Fallen In Love With Someone', PiL's 'Public Image', XTC's 'Making Plans For Nigel' and The Dickies' 'Banana Splits'. The new standards? Are — for example — Virgin withholding 'Anarchy' and 'God Save The Queen' from would-be anthologists, or are the Roncos simply not biting at the more outspoken matrial?

Packaged and compiled to present the illusion of being a little daring and a little bit modern while remaining on musically safe ground, 'Street Level' covers its bets by adding to the above-named cultural heroes material by The Pretenders, Gary Numan, Ian Dury, Skids, Blondie, Magazine, Rats, TRB, John Foxx and Jona Lewie. The non-hits chucked in to make up the weight are duffers from semi-well-known bands on labels whose more prestigious material appears elsewhere on the album: one smells deals. Why else would Stiff field The Plasmatics as well as Dury and Lewie?

Let's hear it for the New Wave: the compilers — and prospective purchasers — of 'Street Level' seem to sense in some dim, foggy manner that the songs on this album have something in common, but they provide little indication of knowing what that something might be. From PiL to The Dickies, all the Debbies and Chrissies and Duries and Howies are baked beans. How could we have ever convinced ourselves otherwise?

Charles Shaar Murray

CHAS JANKEL
Chas Jankel *(A&M)*

CHAS JANKEL affably contributed to a music and manner that has made nations and generations smile a lot. He is a brainy boy. Shedded of Ian Dury's savaging wit and buoyant wisdom — an identity, a face, a personality, a — Jankel's music seems aimless. He hasn't sorted out where he's going yet. But all is not lost. Jankel's impeccably styled music is glossy, pseudo-cool, edgily comforting and so dazzlingly square it's almost unsquare.

Suave Jankel never really suited the common ambience of Dury and the slapstick Blockhead brigade. That vulgarity casts a shadow over Jankel's potential to be classy, dandy, dilettante, a smooth modern entertainer — or at least accepted as such. 'Chas Jankel' wants to fit in today like Chic, Palmer, Jackson(s), Benson, Ferry. It almost does.

Through serene dance songs, pastel pieces and the propulsive 'Am I Honest With Myself Really?', Jankel has intensified and glazed the slip-funk elasticity of the blissful 'Do It Yourself' sound; pushed his slightly awe-struck but able interpretation of deep disco, straight jazz, fancy fusion and trance music closer to a pure pop muzak. So where does schmaltz become easy listening become muzak become theoretically intriguing become rather boring? 'Chas Jankel' is all that. What it never is, is actually distinctive.

For all Jankel's exploration of black musical forms — his lightweight, light-coloured, sparingly-used voice underlines this exploration almost absurdly — this is a whiter than white L.P. Of course!

'Am I Honest With Myself?' is the fourteen minute centre piece of the record. Sinuous, impellent, insistent, and structured with impressive, dedicated finesse, I would have been happy to hear such action stretched over both sides of the record. Through this piece, everything works. Jankel's thin vocals are never more at home. Whether the song achieves the ominous resonance Jankel touchingly hopes for — it doesn't seem to matter.

A record like this should be frivolous, arrogant, revitalising, obsessive. Ultimately, though, it goes through motions with an expected swing. It's too soft, too earnest, in a way too pretty. There needs to be more conviction and unashamed pose before Jankel will be in with the in crowd. That's the sort of audience he could (should) have.

Because, after all, this is the sort of record only the rich can afford.

Paul Morley

POST, WRITE OR PHONE FOR YOUR FREE COLOUR BROCHURE TODAY. PLEASE TICK YOUR REQUIREMENTS.
CLUB ○ TRADE ○ CONTRACT PRINTING ○ NME
NAME _____
ADDRESS _____
TEL _____
T-Shirt King® DEE GEE T-SHIRTS LTD,
FREEPOST, 27 YARMOUTH ROAD, NORWICH. NR7 0BR.
NO STAMP REQUIRED

BAUHAUS

ALBUM OUT NOW ON 4AD
IN THE FLAT FIELD

NEW SINGLE ON 4AD
TELEGRAM SAM
(NOT INCLUDED ON ALBUM)
OUT NOW

Gothick as a brick

BAUHAUS
In The Flat Field *(4AD)*

CROSSOVERS — those points where two subcultures mingle and merge — are interesting to observe, but generally not a lot of fun to listen to, the hybrid possibilities being limited and rigidly predetermined.

At the moment, we're in the throes of a hard punk/moderne monochrome crossover, with bands like Killing Joke, Bauhaus and (possibly) ClockDVA on the verge of tapping a potentially massive market opened up by the earlier efforts of such as Siouxsie And The Banshees, Adam And The Ants, and even Joy Division. To these ears, there's a palpable qualitative difference between these two groups of groups, as there is between the Sex Pistols and the Cockney Rejects — something like the difference between art and artifice, but not quite.

'In The Flat Field' is the first Bauhaus album, and I wouldn't be at all surprised to see it storming up the "alternative" charts, at the very least. It oughtn't to.

I must admit to a passing liking for their three singles — I was even prepared to overlook their taking their name in vain (I mean, what the hell has their Gothick-Romantick pseudo-decadence got to do with the stripped, no-nonsense principles of the Bauhaus?) — but over the length of an album, their limitations and endless pretence are just too much to take.

'In The Flat Field' is nine meaningless moans and flails bereft of even the most cursory contour of interest, a record which deserves all the damning adjectives usually levelled at grim-faced "modernists". It's doom for doom's sake, that most miserable of cudgels with which to clout your consciousness.

If nothing else, this serves to shed some light on the punk/moderne crossover audience, a group of people who, in their taste for excessive tribal plumage and dismal, doom-laden music, are more closely related to the heavy-metal hordes than they'd like to believe. And Bauhaus are nothing more than a hip Black Sabbath. Really.

Personally, I couldn't give a toss, not feeling much affinity with many other human beings in general, and certainly not with any tribal group. I just wish the music on this record had been more *interesting*, more *original*, and less reliant on the obvious strokes.

Ah well. Their singles showed Bauhaus weren't devoid of an idea or two; this album shows they've used them both up.

Andy Gill

MIKE OLDFIELD
QE2 *(Virgin)*

THERE WAS a time, some years ago, when Mike Oldfield could actually make a complete album with a cohesive interweaving of themes and textures; now, he just sticks disparate bits together and hopes we won't notice the absence of even the most basic kind of continuity.

'QE2' isn't a single-track opus — there's nine separate "pieces" here — but the longer tracks still exhibit this tendency towards jerry-building. 'Taurus 1', for instance, takes ten minutes to go nowhere in a variety of ways, and ends up sounding as though it was intended to cover three or four sides, only Oldfield couldn't spin it out quite that long. The arrangement, of course, is

Pic: Barry Plummer

Arthur Negus writes: "This quite remarkable example of a hippie relic is preserved in its natural habitat, what we experts call the 'middle-class ambience'. The bust of Richard Branson in the background would date the picture as belonging to the second period of hip capitalism."

Pic: Harry Papadopoulos

Bauhaus present the two-headed look — moderne chic for after the bomb.

ludicrously cluttered: one of the drawbacks of being an Exegesised multi-instrumentalist with a recently-uncovered ego of massive proportions, it would seem, is that you never know when to stop overdubbing yourself.

'QE2' itself is another seven minutes of nautical nonsense, like 'Portsmouth' put through a blender with two dozen assorted instruments. You already know what it sounds like, right down to the synthesised ship's hooters, or whatever they're called. Would that the crew would go on strike . . .

This nautical obsession of Oldfield's is but one facet of his fascination with Olde Worlde ethnic folky stuff in general. A friend described this interest quite succinctly as akin to wearing an Indian print dress and believing yourself "at one" with Indian folk culture, man. This is quite an apt metaphor, as it happens, because 'QE2' (the album) like all Oldfield's work, is music for neat, religious (former) hippies to hold hands and smile blissfully to when they've put little Bilbo to bed and are sitting cross-legged in front of the fire, watching the flames: in the quasi-religious ambience of Oldfield's records, they find the comforting spiritual accompaniment to their wasted lives.

This is just as it should be, really, because his music is rooted in the same patronising, middle-class affection for the peasantry which is the basis of their hollow ontology — all the horny-handed-sons-of-soil self-sufficiency crap which conveniently ignores the *real* facts of life.

Oldfield's medieval utopianism is at its most cloying on his cover of the old Shadows hit 'Wonderful Land' — incidentally, the best tune on the album — where he goes on emote (sic) control, pressing the button marked "heartfelt yearning" on his (narrow) emotional-range panel. This button gets quite a lot of work nowadays.

But what the hell — you're already effectively finished as a questioning human being if you've even considered buying this record.

Andy Gill

ISRAEL VIBRATION
Unconquered People *(Tuff Gong pre)*

THE Israel Vibes' story is the kind of Hollywood schmaltz tragedy you'd laugh at yourself for being glued to on the box on Sunday afternoons — the three young Jamaicans all struck down in the early '50s polio epidemic, who meet and become friends at the Mona Rehabilitation Centre. Together, they sing, play in the Centre basketball team, and discover Rasta.

As their locks grow, so does the dislike and fear of their peer group at the Centre. They are dropped from the basketball team. People cut them dead at meal time. In the end, they are forced to leave the Centre, the only home they have ever known, and camp out rough on some common ground, subsisting on hand-outs from friends and passers-by, attracted, perhaps, by the Israel Vibes' plangent, eerie three-part harmony — they've had plenty of time to work on the subtleties of their craft.

It is this talent that eventually brought them into the recording studio with the assistance of Tommy Cowan, to cut their classical first album, featuring penetrating gems like 'The Same Song' that swept the consciousness of reggae fans to such an extent that it actually filtered overground on British release via Capitol records.

The Vibes performed live at the Reggae Sunsplash in '79, astonishing with their ability to command an audience without playing on the fact that they're all on crutches. As they danced, it was their grace that commanded attention — although it would be a lie to say that their withered limbs didn't add poignancy to their agility.

Now, like so many other fine Jamaican outfits, the IVs have hooked up with the Wailers' Tuff Gong concern; thus their new release features the never-fail Barrett Brothers rhythm section, and Wailer Tyrone Downie splashing lively keyboards, along with the legendary Augustus Pablo playing right-time piano, and other session stars like Dean 'Youth' Frazer, sax, and two more ace pianists, Frank 'Bubbler' Waul, and ex-Wailer Wire Lindo.

'Unconquered People' is undoubtedly one of the best discs to have winged out of JA this year. The three voices of Skeleton, Apple and Wiss are poised in good balance — an aspect of trio singing frequently messed up in harmony records, alas — being mixed by the capable Errol Brown. The IVs original material takes a little time to grow on you, perhaps — the songs are subtle and sad, always serious.

The story of the IVs might count for nothing, if it wasn't that their extraordinary circumstances are actually reflected in a thoughtful, emotional record — whether they're talking about the taxman, the joy of having a bit of bread and fish when you've been starving, or their religious beliefs.

Vivien Goldman

Minnie RIP

MINNIE RIPERTON
Love Lives Forever *(Capitol)*

NOT MANY singers will be remembered after their death in quite the same way that Minnie Riperton is through this album. It almost puts you in mind of a seance in a recording studio where some very famous people call back the spirit of a dead friend and all sit round the table and record an album together. Riperton's vocals, with those impossibly high sweet soulful notes, were put down the year before she died, but the backing tracks have been subsequently re-recorded with a fine collection of guest appearances — Stevie Wonder, Patrice Rushen and George Benson among them. The result, put together by producers Richard Rudolph (her husband) and Johnny Pate, is unnervingly perfect.

'Here We Go', the opening track, features Roberta Flack and Peabo Bryson, adding vocals, and a tight fitting tenor sax solo from Tom Scott. Roberta Flack doesn't really come through on this track but Michael Jackson very definitely does on the next one — 'I'm in Love Again' — singing alternate lines in the verse with Minnie and managing, as Patrice Rushen does on 'Song of Life' to somehow reflect andsupport Riperton's vocal, giving the impression that they really did share the same microphone.

Riperton's biggest hit — 'Loving You' — came from her first Epic album 'Perfect Angel' produced in 1974 by Stevie Wonder. He appears here with a harmonica solo which stops a weepy ballad, 'Give Me Time', from drowning in 15 feet of strings. These harps and violins can make me quite nervous. Riperton sings well but the lyrics don't quite make it.

The last two tracks are ample compensation. 'You Take My Breath Away' has Minnie and George Benson laughing their way through a lovely melodic track while on 'Song Of Life' Patrice Rushen, who notes on the sleeve that she and Minnie never met, plays electric piano and puts the light funky Rushen touch to the vocal arrangements to superbly tight effect.

Minnie Riperton died in July 1979 from breast cancer, at the age of 32. During the last years of her life she spent time and precious energy trying to publicly de-mystify breast cancer and persuade women to insist on regular check-ups, despite the risk of being labelled hysterical. She has left us the memory of a truly soulful singer, sometimes too sweet, but inimitable on those incredible high jumps.

Dorota Koc

WIP 6656

U2

NEW SINGLE

· I WILL FOLLOW ·

PRODUCER · STEVE LILLYWHITE

TOUR DATES

NOVEMBER

7 · EXETER UNIVERSITY
8 · SOUTHAMPTON UNIVERSITY
9 · MOONLIGHT · WEST HAMPSTEAD
11 · CANTERBURY UNIVERSITY
12 · BRADFORD UNIVERSITY
13 · LIMIT CLUB · SHEFFIELD
14 · TOWN HALL · KIDDERMINSTER
15 · BRISTOL POLYTECHNIC
18 · READING UNIVERSITY
19 · WOLVERHAMPTON POLYTECHNIC
20 · BLACKPOOL POLYTECHNIC
21 · NITE CLUB · EDINBURGH
22 · BRADY'S CLUB · LIVERPOOL
26 · MARQUEE · LONDON
27 · MARQUEE · LONDON
24 · COVENTRY POLYTECHNIC
28 · ASTON UNIVERSITY · BIRMINGHAM
29 · KEELE UNIVERSITY · STOKE
30 · JENKINSON'S · BRIGHTON

ISLAND

What becomes of the broken Hiatted?

JOHN HIATT
Two-Bit Monsters *(MCA)*

JOHN HIATT is a singer-songwriter of Los Angeles extraction whose time would appear to have come. A critic's favourite on his own turf, the feed-back signals relayed over to the UK have either pegged him alongside Ry Cooder — due to the pact the pair have forged with Cooder using both Hiatt's songs and band for his current activities — or Elvis Costello, the most frequently-mentioned name by those attempting to locate a neat pigeonhole for him.

The Costello parallel is too easy an option to truly hold water, yet the fact remains that the two songwriters do share certain essential traits. Both are men obsessed with the sheer perverseness of existence, furtively studying the nature of corruption that always seems to be casting its warped shadow over whatever remains of their quizzical concerns regarding humanity. Both share a twin penchant for terse, witty turns of phrase that are lovingly orchestrated, using teasing, overtly 'pop'-orientated hooklines and sharply structured motifs that make tidy incisions in the listener's memory as clearly as a surgeon's scalpel.

Hiatt, however, is ultimately very much his own man.

His voice wriggles and squirms over the taut buoyancy that forms the dynamic for virtually all his testy pop paens — oily and steeped in a wiry sense of bad grace. *"Who's that in the shadows on the wall/Who's that with the camera in the hall I'm back to normal now"*. Hiatt's specious croon declares itself after he's set a great lurching rhythm guitar motif into action as the perfect pulse-beat preface for 'Back To Normal's sardonic yet fraught menacing view-point. Unsettling images — personified by the opening verse where a surgeon "with a butcher's knife" cuts the coil condemning the child to live — abound. The fabric of life is something to be extremely wary of, Hiatt states, where no-one can be trusted and every motive has to be questioned simply as a matter of course.

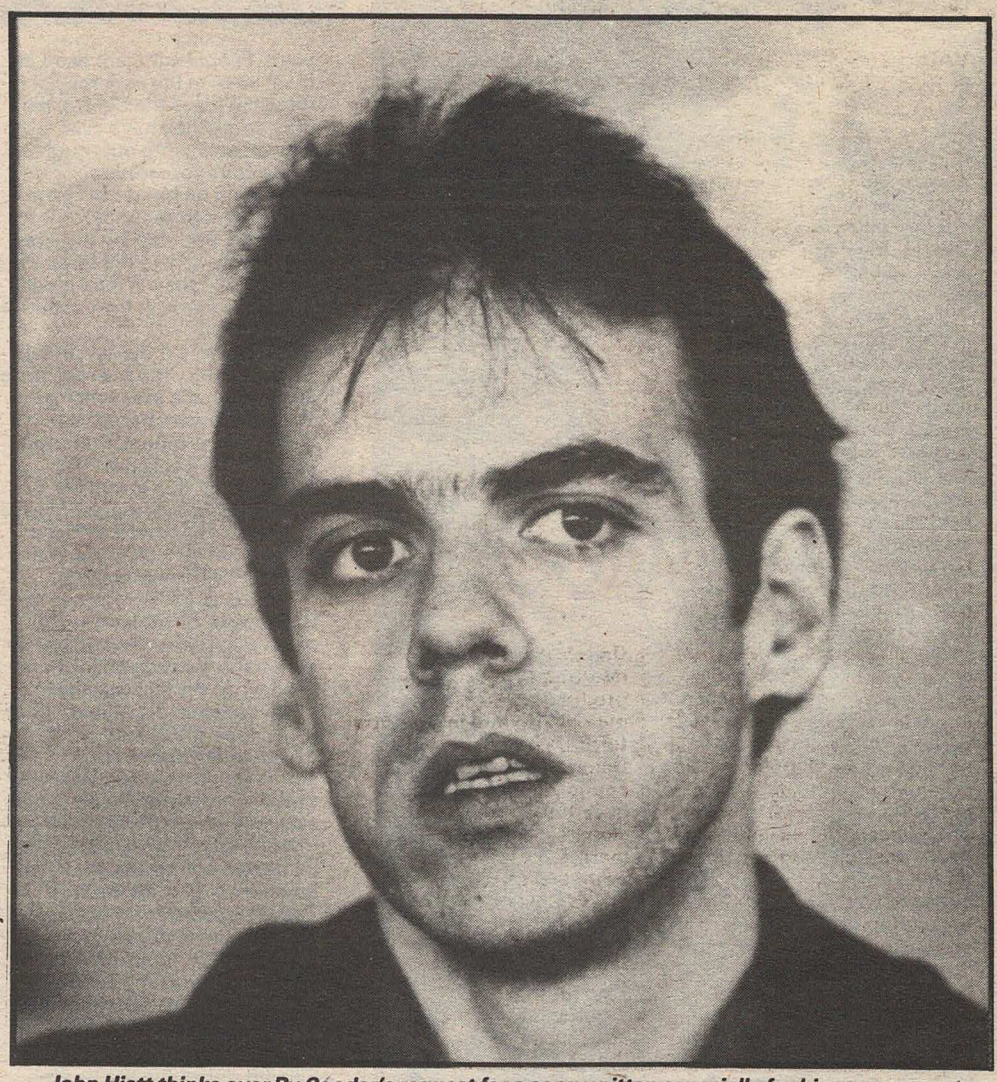
'Two-Bit Monsters' as a total entity, however, often falls short of its own ambitions, due primarily to the pedestrian, unimaginative production of Denny Bruce — with Hiatt himself jointly credited.

Unlike Costello, Hiatt isn't blessed with the kind of musical compatriots that can transform all the dimensions inherent in his work into those splashes of ingenuity necessary to the big picture on display: his band coasts anonymously, craving some release from the dull polish the production can merely muster.

There's a most aggravating absence of 'sparkle', of 'lustre' to the overall sound on 'Two-Bit Monsters' that is a weighty blight indeed.

'Two Bit Monsters' is ultimately not the *great* album it could have been. Yet the fact that it comes to Hiatt alone to punch his songs into 'inspired' exercises — he sounds inspired whilst everyone else is just coasting bemusedly — makes the album a testament to Hiatt's own talents. The fact that those talents prove themselves to be quite formidable makes 'Two-Bit Monsters' — at the very least — a worthwhile investment.

Nick Kent



Pic: Anton Corbijn

John Hiatt thinks over Ry Cooder's request for a song written especially for him — a request immortalised in the verse "Ry at Hiatt: 'I wanna Hiatt'. Ry at Hiatt: 'A Hiatt of my own'."

THIN LIZZY
Chinatown *(Vertigo)*

THERE'S AN incredibly elderly and not particularly amusing joke somewhere in the Dubious Humour Vaults about a mother attempting to get her offspring to scarf up his broccoli only to find the youth indignantly responding, "I say it's spinach and I say the hell with it." The distinction made between spinach and broccoli is, however, far more valid than that currently made between Heavy Metal and Hard Rock.

Hard Rock is a term used by fans of groups like Blue Oyster Cult — and by members of groups like Def Leppard and UFO — in order to avoid that dreaded Heavy Metal niche. Thin Lizzy have also been classified as such, but with 'Chinatown', the time has finally come to stand up and announce, "I say it's heavy metal and I say the hell with it."

Four or five years ago, Thin Lizzy were a considerably more attractive proposition than they are now. They had quite a reasonable amount going for them; Phil Lynott wrote more than a few good tunes, had a nice line in melodic romanticism and sly, self-mocking wit, and his patented swagger didn't seem remotely offensive.

However, that was then. In 1980, we find Thin Lizzy filling an album with leaden platitudes, expert but empty guitar solos, laboured and tired myth-making and cliches of all description. Lynott is still going on and on and on about the same old things — menace on the streets, lurve, drugs — but in a manner that suggests that he's forgotten why he wrote about those things in the first place. 'We Will Be Strong' is a long-drawn-out mid-paced thing that takes far too long to make no point at all, 'Killer On The Loose' encourages the male listener to identify with a murderous rapist even though it pretends it's doing no such thing, 'Chinatown' recycles that same old 'Rock Me Baby' riff as 'Don't Believe A Word' but far less enjoyably . . . only 'Genocide (The Killing Of The Buffalo)' allows Lynott to display that raffish compassion that used to be his stock-in-trade, but even though it outshines its surroundings, it's still a pale shadow of former glories.

The sleeve carries an astonishing amount of cover copy — people are thanked for providing every conceivable type of service — and assorted political and philosophical slogans: Thin Lizzy are enlightened people, against the

Dennis Bovell pic: Bob Isaacs.

VARIOUS ARTISTS
Babylon *(Chrysalis)*

HERE'S A movie soundtrack that makes you proud to be British. Apart from a couple of old Grove Music favourites — Yabby You's 'Free Africa' and 'Deliver Me From My Enemies', takin' ya back to them good ol' days of '76, and Michael Prophet's 'Turn Me Loose', plus a fairly dismal lover's rock tune by the best-forgotten Cassandra, 'Thank You For The Many Things You've Done', and I-Roy's Bovell produced 'Whap 'n Bap'n' (already available on Virgin), the whole album is sparkling spanking Best of British.

Whoops, having said that, I realise that's the whole of side one . . . . still, they're mostly good tunes, if you haven't got them already.

But checking out Side 2, we come to some serious new age steppers. What we're talking about here is the potential of turning your brain into a home sound system, thereby eliminating waiting for buses for hours in the cold. Invest in a pair of headphones instead, if that's possible, and whack 'em up full so you make the most out of Aswad featuring the harrowing horn of Vin Gordon, on the sound system favourite 'Warrior Charge'. Of course, it's conceivable you have it already as an Island disco mix, obviously the finest form for a disc of this ilk.

On to the other tunes, all Dennis Bovell (Matumbi/Blackbeard) productions. The Specials have moved into movie soundtrack territory, and very well too; but Dennis Bovell turns a movie soundtrack — theoretical background music — to easy skanking dance music that features some Aswad-ettes, notably drummie Angius Gaye, going at it like a fireworks display on the kit. 'Jazterpiece' is a truly modern version of that currently hip James Bond vibration.

In the interesting flick, directed by 'Dread Beat & Blood' man Franco Rosso, the music hits you hard, not subliminally. A moody instrumental, like 'Manhunter' with its steady stepping bass and eloquent horn solo pleading on top, demolishing itself in a dub explosion half way through, then creeping stealthily back, is a narrative in itself.

The movie is a must, and if you haven't already got the album tracks on other releases, so's the album.

Wouldn't it be nice if Chrysalis succeeded where Island have notably failed, and got the brilliant Aswad the remuneration to match the reputation?

Vivien Goldman

bomb, 'Smash H Block' and that. However, one woman is credited as 'a beauty with brains' — gosh, wow, how unusual — and another credit reads 'catering with tits.' (Let's leave the credit for the porno shop over the road right out of this). It would appear that Lizzy currently take buffaloes slightly more seriously than they take women. Even the most ardent buffalophile would feel tempted to raise an eyebrow and query the priorities thus displayed.

As the album rides out on a series of dusty Police riffs, the inevitable conclusion presents itself — Thin Lizzy are only still with us in 1980 because of the loyalty they earned from their followers with the genuinely excellent work they were doing a few years ago, and because it's easier to rust. It was only Phil Lynott's hot songwriting streak that lifted Lizzy out of the heavy metal doldrums in the mid-'70s, and as that hot card turns cold they're just left with the headbangers.

It's not a fate that they deserve: Phil Lynott is a good man, and by no means untalented. But if this album represents all that Thin Lizzy have to offer, they're in an awful lot of trouble. 'Chinatown' is, quite simply, the pits.

Charles Shaar Murray

Top tape value- Currys prices

Currys bring you a range of BASF tapes at Currys low prices — available singly or in money-saving chromdioxid C90 twin packs.
Available at your local Currys branch now!

BASF tapes

	Each
SUPER LH1 C60	£1.35
SUPER LH1 C90	£1.85
CHROMDIOXID C60	£1.55
CHROMDIOXID C90	£2.05
CHROMDIOXID Twin C90	£3.10
CHROMDIOXID C120	£2.95

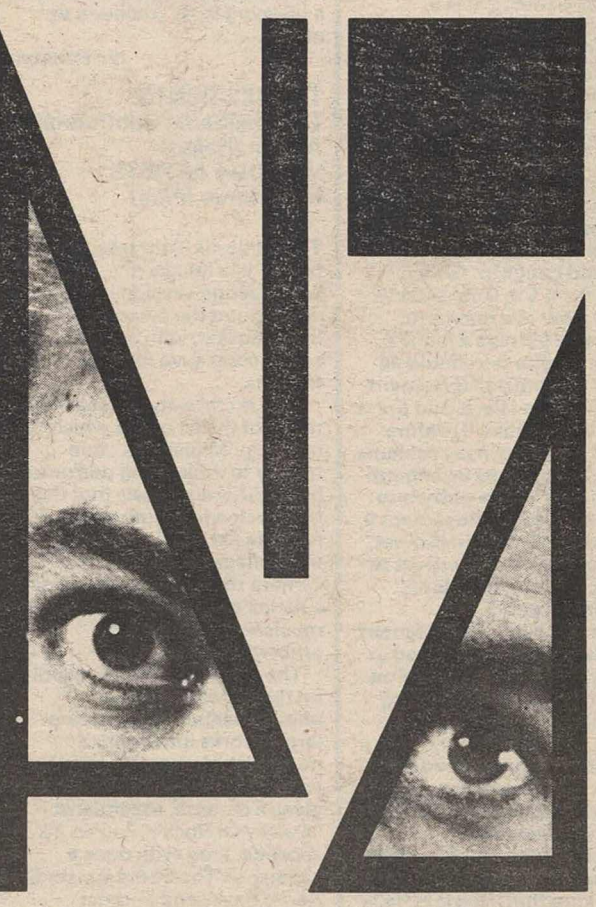
Items subject to availability

Currys

170

Britain's Electrical Specialists

SPLIT ENZ



NEW SINGLE

"NOBODY TAKES ME SERIOUSLY"

from the "True Colours" album

ON TOUR

NOVEMBER	15	ESSEX UNIVERSITY, COLCHESTER
	16	UNIVERSITY OF EAST ANGLIA, NORWICH
	17	ROTTERS, MANCHESTER
	22	OLD GREY WHISTLE TEST, TV
	25	OLD GREY WHISTLE TEST, TV
	27	HULL UNIVERSITY
	28	NEWCASTLE POLYTECHNIC
	29	EDINBURGH NIGHTCLUB
	30	SHEFFIELD TOP RANK
DECEMBER	3	BIRMINGHAM ODEON
	4	APOLLO VICTORIA, LONDON
	5	APOLLO VICTORIA, LONDON

Representation:- Bron Agency

A&M RECORDS

Debase ment dub b b b

Pic: Vernon St Hilaire

Four budding bubs with their dud-ly dub dubs.

BASEMENT 5
Basement 5 In Dub *(Island)*

WHAT THIS is is a dub-by-numbers, as the cover graphic prophetically proclaims.

What dub is or should be — at its best — is an *anti*-colouring book. When we actually get down to the boring business of *setting out* to make and market A Dub Album, it simply is not enough to erase vocals and trim one's drums with funny effects. It is a question of listening *into,* mastering the many pauses and the abrupt, sharp accretions of 'regular' playing. It is not simply a question of *stripping down* (a common enough rock mistake), of merely taking off a few coats of sound here and there, boosting up the bass and throwing a few acid freak whoopee cushion fizzles and bangs in. Oh no.

'Basement 5 In Dub' betrays a bigoted view of a masterful craft. It also betrays a lot else, but then maybe we should all wait for the 'official' Basement 5 album (as the Island and press release would have it) before we start to take *those* problems apart. 'In Dub' gives us enough to go on. The viable entry into the marketplace of Basement 5 — produced by Martin Hannet, but of course. No disrespect to the chap — but where is his *schooling* 'in dub'?

This is not a (reverse) bigoted view. Martin Hannet is good at what he does (I am told). What he is not good at is producing dub. What he is capable of doing is getting together with a pretentious (oops! opinion rears its ugly head!) new group and producing everybody's favourite coffee table middlebrow idea of what this 'dub' business sounds like. It's like thinking that 'free jazz' (a la Ornette Coleman) is the work of unskilled primitives: squiddely bopp bip beep.

'Basement 5 In Dub' doesn't stand up to a lot of listening; its surface is all. It slumps forward unremarkably, softly softly, in anticipation of the 'official' album. It is a mono-tonal un-playful set of 'dubs', similar in cut and thrust to the first PiL album (but lacking humour, natch).

Still — bitch bitch — if the Basement 5 gig I saw, and that recent single *("Sillicone chip ain't no fish'n'chip"* — WOW!) are anything to go by, a vocal-less 'dub' album is indeed a blessing from someone up above.

Ian Penman

THE RESIDENTS
The Residents Commercial Album *(Ralph)*
VARIOUS ARTISTS
Miniatures *(Pipe)*

TWO albums, 91 tracks. On the face of it, a bit like a wine-tasting session — a quick swirl round the palate and a spit in the bucket, with no lasting satisfaction save the slightest of frissons.

This is certainly the case with many of the 51 tracks which make up 'Miniatures', due mainly to their being performed by 51 different artists (not the best recipe for continuity!). The result is the musical equivalent of a collage (sic) revue, or a camera rapidly panning across a series of sideshows — musical, comedic and otherwise.

The onus here is supposedly on the concept of miniaturisation, telescoping larger works into under a minute, though this is rarely adhered to. Andy Partridge gives a concise, essentialist 'History Of Rock'n'Roll' in 20 seconds, Fred Frith does a collage of 'The Entire Works Of Henry Cow', and — most absurd of all — David Bedford encapsulates 'Wagner's Ring In One Minute', which is rather like that old Monty Python sketch about reciting Proust in 15 seconds. All these are successful, to some extent, where something like Roger McGough's breathless condensation of 'The Wreck Of The Hesperus' is just plain indecipherable.

Elsewhere, there's a couple of fine slivers of modern dance music from The Work and Metabolist (whose bit here outshines anything on their debut album, mainly due to its concision), interesting collage constructions from Alejandro Vinao and album editor/prime mover Morgan Fisher, and peaceful interludes from Robert Wyatt, Joseph Racaille, Herbert Distel, Steve Miller, Simon Desorgher and Zazou. John White contributes some of his usual tuned percussion, George Melly does his well-known Kurt Schwitters dada-poem party-piece, and The Residents devise a mini-medley of The Ramones' 'We're A Happy Family' and *South Pacific's* 'Bali Ha'i'.

The funniest tracks are Ken Ellis's hilarious 'One Minute In The Life Of Ivan Denisovich' and Quentin Crisp's vitriolic anti-music lambast, the best of a sizeable bunch of funnies. Some tracks, it must be said, are a waste and an insult to the others; no names, pick your own duffers. Most are fairly obvious, anyway.

My favourite piece out of the entire 51? Well, at the risk of appearing both trendy and contrary, I have to nominate Ralph Steadman's musical setting of John Donne's 'Sweetest Love', a warm, mellow performance which hints at hidden depths of tenderness behind those nasty nibs. Don't like his cover much, though.

The Residents' 'Commercial Album' is 40 tracks of exactly 60 seconds each which cling together to produce a mosaic-like consistency lacking in 'Miniatures'. It's impossible to list the various interlocking musical styles/references satisfactorily, so I won't bother. There are a lot of typically Residential sounds — some of the voices, the chilling synth tones, etc, and the open absurdity of approach — but they're more accessible than ever before, and liable to appeal to anyone with an ear or two and a lack of predudice. They're "commerical" too, in the sense of TV adverts — brief, haunting, hummable, persuasively listenable and ultimately indelible. There's a connection here, as in much of The Residents' work, with the simplicity of nursery rhymes, and the double-edged coalition of innocence and undertones of menace at the heart of such rhymes. Rather than a revue, what we have here is a modern tarot, paradigms of Residential reality that intersect with ours aesthetically and on a deeper level.

They're helped in this by a variety of familiar names, including Snakefinger, Don Jackovich, Chris Cutler and Fred Frith. (At least one track, 'The Coming Of The Crow', sounds more like the Art Bears than The Residents).

Three titles provide hints at the entire album's discipline and thematic interests: 'Less Not More' is exactly what the LP *is,* 'Loss Of Innocence' is what it's *about,* and 'Japanese Watercolour' is the way it's *done,* complete universes conveyed with the minimum of musical brush-strokes.

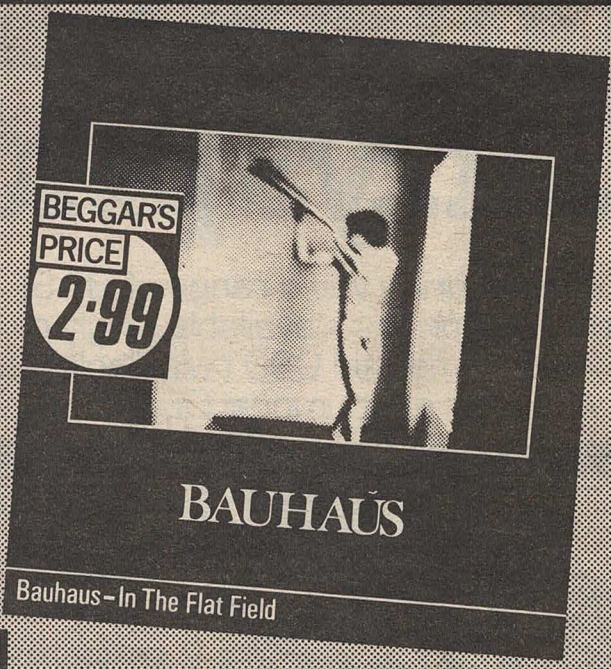
My favourite track? There's so many, friends, so many.

Andy Gill

BEGGARS ARE CHEAPER! New Releases This Month BEGGARS ARE CHEAPER!

Japan – Gentlemen Take Polaroids

Stevie Wonder – Hotter Than July



Bauhaus – In The Flat Field

The Column To Watch For Better Bargains

Artist	Title	BB Price	Artist	Title	BB Price	Artist	Title	BB Price
Adam and the Ants	Kings of the Wild Frontier	2.99	Rockpile	Seconds of Pleasure (inc. Free EP)	3.75		TOP SELLERS	
Talking Heads	Remain in Light	3.75	The Ruts	Grin and Bear It	2.99	The Police	Zenyatta Mondatta	3.50
Japan	Gentlemen take Polaroids	2.99	Ry Cooder	Borderline	3.75	Madness	Absolutely	3.50
Stevie Wonder	Hotter than July	3.95	Teardrop Explodes	Kilimanjaro	3.50	David Bowie	Scary Monsters	3.95
Bauhaus	In the Flat Field	2.99	Bruce Springsteen	The River	4.95	Specials	More Specials	3.95
Mike Oldfield	QE2	3.95	The Who	My Generation	2.99	Kate Bush	Never for Ever	3.95
The Roches	Nurds	3.75	The Blues Band	Ready (inc. Free Single)	3.95	UB40	Signing Off	3.95
Orchestral Manoeuvres	Organisation	3.75	Carpettes	Fight Amongst Yourselves	2.99	Supertramp	Paris	4.75
U2	Boy	3.99	Tom Waits	Heartattack and Vine	3.75	Gary Numan	Telekon	2.99
The Doors	Famous Radio Songs	3.75	The Hitmen	Aim for the Feet	3.50	XTC	Black Sea	3.95
Colin Newman	A-Z	2.99				Donna Summer	The Wanderer	3.75
Various	Machines (P.I.L. Numan, O.M.D. etc.)	3.50				Bob Marley	Uprising	3.95
Monochrome Set	Love Zombies	3.50				Skids	The Absolute Game	3.95

BEGGARS ARE CHEAPER!
BEGGAR'S BANQUET
The Better Store Around

★NEW RELEASES AND TOP 50 ALBUMS FROM ONLY £2.99★

Stores at EARL'S COURT 8 Hogarth Road 01-373 2987 (opposite Earl's Court tube) KINGSTON 52 Eden Street 01-549 5871 (opposite New Arcade Entrance) RICHMOND 2 The Square 01-940 0514 PUTNEY 2a Disraeli Road 01-788 0986 (opposite Library & Boots) EALING 19 High Street 01-579 7599

Live page

marquee

90 Wardour St., W.1 | 01-437 6603

OPEN EVERY NIGHT FROM 7.00 pm to 11.00 pm
REDUCED ADMISSION FOR STUDENTS AND MEMBERS

Thur 6th & Fri 7th Nov (Adm £2.25)
GARY MOORE and FRIENDS
Plus Taurus & Raven & D.J. Jerry Floyd

Sat 8th Nov (Adm £1.75)
NO DICE
Plus support & Jerry Floyd

Sun 9th Nov (Adm £2)
THE ASSOCIATES
Plus The Delmonts & Jerry Floyd

Mon 10th Nov (Adm £1.50)
WASTED YOUTH
Plus Friends & Jerry Floyd

Tue 11th Nov (Adm £1.25)
WHITE SPIRIT
Plus support & Jerry Floyd

Wed 12th Nov (Adm £1.25)
LONG TALL SHORTY
Plus support & Jerry Floyd

Thur 13th Nov (Adm £1.50)
SPECTRES
Plus guests & Jerry Floyd

Fri 14th, Sat 15th & Sun 16th Nov
MARQUEE presents
UFO
Plus Friends & Jerry Floyd
Advance tickets to members £2.50
Non members on the door £2.75

HAMBURGERS AND OTHER HOT AND COLD SNACKS AVAILABLE

DINGWALLS
RHYTHM 'N' BOOZE

THURSDAY 6 — **RONNIE LANE**
FRIDAY 7 — **TAURUS**
SATURDAY 8 — ☆ **SALT** ☆
SUNDAY 9 — R&B NIGHT (7-11.30pm.) ★ **BLAST** ★
TUESDAY 11 — **WASTED YOUTH**
WEDNESDAY 12 — special RICARD promo night — **THE DANCE BAND**
FURNACE'S REVENGE
THURSDAY 13 — **THE POLECATS**

LIVE MUSIC. BAR. DISCO. RESTAURANT. VIDEO
OPEN MON-SAT 8PM-2AM. SUN 7-11.30PM. & LUNCHTIMES SAT 12-3PM & SUN 12-2PM
CAMDEN LOCK, CHALK FARM RD, LONDON NW1 01 267 4967

DOMINION THEATRE
TOTTENHAM COURT ROAD, LONDON W1
Derek Block presents
THE CURE
CLASSIX NOUVEAUX
THE VISITORS
MONDAY 17th NOVEMBER 7.30pm
TICKETS £3.50 £3.00 £2.50
AVAILABLE IN ADVANCE FROM BOX OFFICE (01-580-9562) PREMIER BOX OFFICE LONDON THEATRE BOOKINGS & TICKET MACHINE

REGGAE AT THE
100 CLUB
100 Oxford Street, London W1

Thursday 6th November
SOLE LONDON APPEARANCE OF
BLACK SLATE
+ The Instigations
8 till 1 am
Admission £3.00 on door

STARLIGHT CLUB
100 West End Lane, West Hampstead, NW6

Wednesday 5th November £1
THE MONKEYS (Caribbean Rock)
Thursday 6th November £1
BAD PUBLICITY (Power Rock)
Friday 7th November £1.50
FIZZ (Soul/Funk)
Saturday 8th November £1
VICTIMS OF PLEASURE
Monday 10th November £1
FOLK & BLUES NIGHT
Tuesday 11th November £1
TRANSIT CO (Jazz/Rock)
Wednesday 12th November £1.50
X-O-DUS
Thursday 13th November £1
THE WHOLE WORLD (Real Jazz)
Friday 14th November £1.50
NO MEEN FEET
(1st London Appearance)
For information ring Pete 01-624 7811. Peter of the Starlight Club likes to hear from groups who play the following music: Reggae, Soul, Jazz & Blues. Please write enclosing s.a.e. for reply form to complete. Ring 01-624 7811

Tickets available for all London Concerts of the following

NOVEMBER
6, 9, 10 Robert Palmer
6, 7, 8, Paul Simon
8, 9 Kool & The Gang
9 4 Be 2
10 Tangerine Dream
11 Monochrome Set
11 Ralph McTell
11, 12 AC/DC
13 Orchestral Manouevres
13, 14 Weather Report
14 After The Fire
15 Triumph
16 The Teardrop Explodes
16 Loudon Wainwright
17 Sad Cafe
17 The Cure
17 John McLaughlin
21 Otis Rush Blues Band
21 Charlie Daniels Band
21 Bob Seger
21, 22, 23 Aretha Franklin
22 John Williams
23 Adam & The Ants
23 Caravan
24, 25 B52's
26, 27, 28, Motorhead
27 Japan
27 Dooleys
28 Hot Chocolate
29 Roy Harper
30 Roches
30 Killing Joke

DECEMBER
1 Jon Anderson
2 Talking Heads
3 Uriah Heep
6 Hazel O'Conner
7 Girlschool
8, 9, 10 Al Stewart
11, 12 Sky
14/18 Yes
15, 16 Undertones
18 Steeleye Span
19 Saxon
21 Steve Harley
21, 22, 23 Ian Dury
22, 23 Madness
22, 23 Dire Straits
27, 28, 29 Black Sabbath

LONDON THEATRE BOOKINGS
General enquiries Tel 01-439 3371. Instant Credit Bookings 01-240 1369/0681. Postal Bookings 96 Shaftesbury Ave. W.1. Personal callers 31 Coventry Street, Piccadilly Circus and 42 Cranbourne Street, Leicester Square, Tel 01-437 5150

STRAIGHT MUSIC PRESENTS
4 Be 2's
CHELSEA
LAFA-RIOT
THE DARK
LYCEUM STRAND, W.C.2
SUNDAY 9th NOVEMBER at 7.30
TICKETS £3.00 (INC. VAT) ADVANCE LYCEUM BOX OFFICE, TEL: 836 3715, LONDON THEATRE BOOKINGS, SHAFTESBURY AVE., TEL: 439 3371; PREMIER BOX OFFICE, TEL: 240 2245, OR ROCK ON RECORDS, 3 KENTISH TOWN RD., NW1, TEL: 485 5088

MUSIC MACHINE
CAMDEN HIGH ST. Opp. MORNINGTON CRESCENT TUBE
TEL: 01-387 0428/9

Thursday 6th
UPP
plus T Boys
Admission £.170

Friday 7th
SOFT BOYS
plus Knox
plus Method Actors
Admission £2.20

Saturday 8th
THE STEP
plus support
Admission £2.20

Friday 21st
GIRL

Sunday 9th
NEAL KAY'S
HEAVY METAL SOUNDHOUSE
Admission £1.00, 7.30 to 11.30

Monday 10th
IAN MITCHELL BAND
plus Crying Shames
Admission £1.20

Tuesday 11th **CLOSED**

Wednesday 12th
LIGHTNING RAIDERS
DEAF AIDS
Admission £1.20

Saturday 22nd
SPLODGENESSABOUNDS

THE GREYHOUND
FULHAM PALACE ROAD

SHELTER 80 BENEFIT presents

Thursday 6th November £2.00
KEVIN COYNE + Joseph Burke

Friday 7th November £2.00
KEVIN COYNE + Joseph Burke

Saturday 8th November £2.50
MISTY + Unity

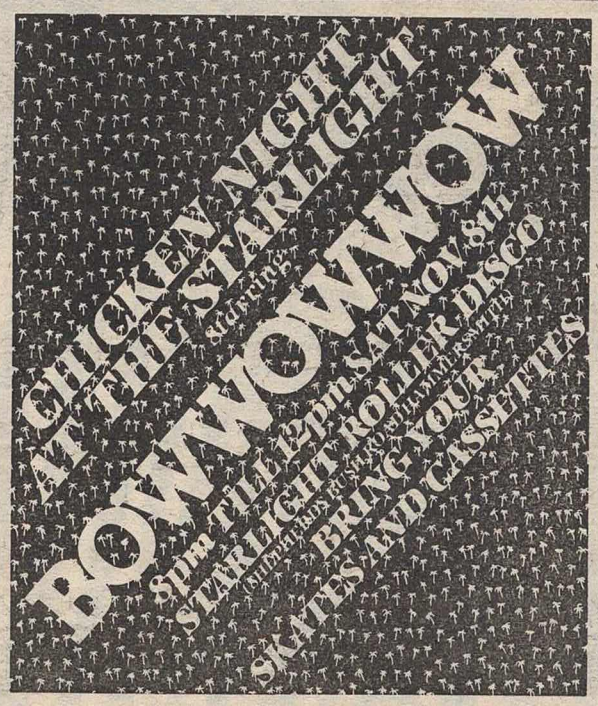
Sunday 9th November £1.00
NASH THE SLASH + Blancmange
Proceeds to "HOME BASE" Project

Monday 10th November £1.50
THE COMSAT ANGELS + Cooper S

Tuesday 11th November £1.00
THE SPECTRES + Modern Jazz

Wednesday 12th November 75p
THE MONSTERS (featuring Bo Bo Phoenix) + Fay Ray

MCP presents
Orchestral Manoeuvres in the Dark
plus the FATAL CHARM
APOLLO VICTORIA LONDON
THURSDAY 13th November 8.00pm
Tickets £3.50 £3.25 £3.00 Available from B/O Tel. 01 834 2819
L.T.B and Premier B/O



STRAIGHT MUSIC PRESENTS
THE TEARDROP EXPLODES
josef k
THE THOMPSON TWINS
The Fire Engines
LYCEUM STRAND, W.C.2
SUNDAY 16th NOVEMBER at 6.30
TICKETS £3.00 (INC. VAT) ADVANCE LYCEUM BOX OFFICE, TEL: 836 3715, LONDON THEATRE BOOKINGS, SHAFTESBURY AVE., TEL: 439 3371; PREMIER BOX OFFICE, TEL: 240 2245, OR ROCK ON RECORDS, 3 KENTISH TOWN RD., NW1, TEL: 485 5088

CAROLINE Roadshow

Thurs 6th Nov. — ST IVO CENTRE, ST IVES, CAMBS
Fri 7th Nov. — WATFORD COLLEGE, WATFORD, HERTS
Sat 8th Nov. — UNIVERSITY OF ESSEX, COLCHESTER
+ **BASTILLE** Live on Stage

Fri 14th Nov. — GREYHOUND, CROYDON
With Special Guests of The Caroline Roadshow
ATOMIC ROOSTER
ADMISSION £2.20

Sat 15th Nov. — CORN EXCHANGE, MAIDSTONE, KENT
Fri 21st Nov. — TALK OF THE EAST, LOWESTOFT
Sat 22nd Nov. — CASTLE HALL, HERTFORD, HERTS
with ATOMIC ROOSTER + Bastille Live On Stage

CAROLINE BRITAIN'S BEST ROCK ROADSHOW WITH DJs ROBB EDEN, BRIAN MARTIN AND TOM ANDERSON
Doors Open 8pm Bar Admission £2.00

WINDSOR CASTLE
309 Harrow Road, W9

Thursday 6th November
THE FRUIT EATING BEARS
Friday 7th November
TITCH TURNER & THE ESCALATORS
Saturday 8th November
CAIR PARAVEL
Sunday 9th November
SHADOWFAX
Monday 10th November
MAD LADS
Tuesday 11th November
RAP
Wednesday 12th November
KIDZ
Thursday 13th November
FRUIT EATING BEARS

Please phone before setting out & check, but avoiding major disasters, here is:-

WHAT'S ON AT THE ROCKGARDEN

THE BROUGHTONS
THU. 6th NOV. We're surprised they didn't get together earlier.

THE UPSET
FRI. 7th 4-piece with a set which owes as much to Stax as new wave drive. Fronted by Archie Brown, "the looks of an Elvis with a 1980 haircut" and now signed to Phonogram.

SORE THROAT
Sat. Lunatic Image is as bizarre as their synthesis of R&B top & rock + Rio & The Robots

SUN. TALKOVER + TREATMENT + SANITY CLAUSE
MON. ANIMAL MAGNET + JEALOUS DINERS
TUE. THE FIX + R.P.M
THE GAS
WED. 12th Have, said N.M.E. been impressing first time viewers with their irrepressible good humour + positive wealth of music virtues"
SAD AMONG STRANGERS
THU. 13th Earnest gentlemen who give "Tangible pop that enthusiastically pushes elsewhere." The Doors open 8.45 till late, except Sunday when it's 7.30 till 12. Real Ale & Cocktails night thru. Our restaurant is open 7 days a week - 8.30AM till 6.00AM. Most days. Phone for details. We are on the corner of King St. & James St. old Covent Garden (100 mt. from tube Station).
PHONE: 240 3961

THE Venue
160 VICTORIA ST, SW1
(opp Victoria Tube station)
01-834 5882

Tickets from The Venue Box Office and the Ticket Machine in the Virgin Megastore, 14 Oxford Street, W.1. Postal Applications (P.O's only) from The Venue.

Food, Drink, Live Bands, Dancing 7pm-3am.

Wednesday 5th November £5.00
JOE COCKER
Thursday 6th November £3.00
CHRIS HILL
£2 before 11pm
Friday 7th November £3.00
THE HITMEN
Saturday 8th November £3.00
THE INMATES + Deaf Aids
Monday 10th November £2.00
EBONY ROCKERS
Late Show £2.50
OUTER SPACE PARTY featuring SHOCK
Tuesday 11th November £2.50
NIGHTDOCTOR
Wednesday 12th November £4.50
CAPTAIN BEEFHEART & HIS MAGIC BAND
Thursday 13th November £3.00
CHRIS HILL
£2.00 before 11pm
Friday 14th November £4.50
CAPTAIN BEEFHEART & HIS MAGIC BAND
Saturday 15th November £3.00
SUPERCHARGE
Monday 17th November £2.50
PETER STRAKER
Tuesday 18th November £3.50
RICHARD & LINDA THOMPSON
Wednesday 19th November AS ABOVE
Thursday 20th November £3.00
CHRIS HILL
£2.00 before 11pm
Friday 21st November £3.00
ASWAD
Saturday 22nd November £3.00
JOHNNY MARS 7th SUN + Will Gains
Friday 28th November £4.00
THE MOTELS

TO ADVERTISE PHONE 01-261 6153

STRAIGHT MUSIC PRESENTS

OTIS RUSH
BLUES BAND

DOMINION THEATRE
TOTTENHAM COURT RD. W.1.
FRIDAY 21st NOVEMBER at 8.00
TICKETS £4·50, £3·50, £2·50 (INC. VAT) ADVANCE THEATRE BOX OFFICE. TEL. 580 9562, LONDON THEATRE BOOKINGS, SHAFTESBURY AVE., TEL: 439 3371, PREMIER BOX OFFICE, TEL: 240 2245, EDWARDS & EDWARDS TEL. 734 9761

STRAIGHT MUSIC PRESENTS

the B-52's
AU PAIRS
Pearl Harbour

HAMMERSMITH PALAIS
242 SHEPHERDS BUSH RD., W6
MON/TUES 24th/25th NOVEMBER at 8·00
TICKETS £3·50 (INC. VAT) ADVANCE PALAIS BOX OFFICE, TEL: 748 2812
LONDON THEATRE BOOKINGS, SHAFTESBURY AVE., TEL: 439 3371; PREMIER BOX OFFICE, TEL: 240 2245; ROCK ON RECORDS, 3 KENTISH TOWN RD., NW1, TEL: 485 5088, OR £3·50 ON NIGHT

THE MOONLIGHT CLUB
100 West End Lane, West Hampstead, N.W.6.

Wednesday 5th November £1.50
PINPOINT + Creature Beat
Thursday 6th November £1.25
THE SOUL BOYS + Les Apaches
Friday 7th November £1.50
ALTERED IMAGES
+ The Repetition + Group four
Saturday 8th NOVEMBER 1.50
The Legendary **"RUNNING SAWS"**
+ Fish Turned Human
Sunday 9th November £1.50
U2 + Midnight & The Lemon Boys
Monday 10th November £1.50
PLAIN CHARACTERS/SOUL BOYS
Tuesday 11th November £1.25
New Band Night
THE CREW + Fictitious
+ Dancing Counterparts
Wednesday 12th November £1.50
ANOTHER PRETTY FACE/ ANIMAL MAGNET

BROADWAY TICKET AGENCY
Tickets on sale now for
BOB SEGER & THE SILVER BULLET BAND
IN CONCERT
20th November
QUEEN
IN CONCERT
8th, 9th & 10th December
DIRE STRAITS
IN CONCERT
22nd & 23rd December
"BROADWAY" TICKET AGENCY
8 Claybury Broadway, Clayhall, Ilford, Essex
Phone 01-551 4138/9

'READY FOR THE EIGHTIES' TOUR

CARAVAN
THE CONCERTS — 7.30pm
PLUS GRAND PRIX
Friday 14th Nov. — Apollo, Manchester
Sunday 23rd Nov. — Dominion Theatre, London
Thursday 27th Nov. — Civic Hall, Guildford
Tickets now available from theatre box offices and usual agents

BRIGHTON ROCK PRESENTS

THE MONOCHROME SET
7.30 pm
Sunday 9th November
£1.90 Adv. £2.50 Door

JENKINSONS, KINGSWEST, SEAFRONT, BRIGHTON.
TICKETS FROM JENKINSONS, VIRGIN RECORDS, FINE RECORDS (WORTHING), & ATTRIX RECORDS.

PORTERHOUSE PROMOTIONS *Presents*

Monday 10th November
HAWKWIND
Plus Special Guests
At Doncaster Rotters
Tel 0302 27448
Adv Tickets £3.00

Wednesday 12th November
HUMAN LEAGUE
Plus Restricted Code
At Doncaster Rotters
Tel 0302 27448
Adv Tickets £3.00

Thursday 13th November
HUMAN LEAGUE
Plus Restricted Code
At Liverpool Rotters
Tel 051 709 0771
Adv Tickets £3.00

Monday 17th November
SPLIT ENZ
Plus Special Guests
At Manchester Rotters
Tel 061 236 4934
Adv Tickets £2.50

Wednesday 19th November
CARAVAN
At Liverpool Rotters
Tel 051 709 0771
Adv Tickets £2.50

FOR TIMES & TICKET OUTLETS SEE LOCAL PRESS

Must be over 18 years of age. No dress restrictions.
NO MEMBERSHIP REQUIRED

SANDS WINE BAR
12 CLIFF ST. RAMSGATE, KENT

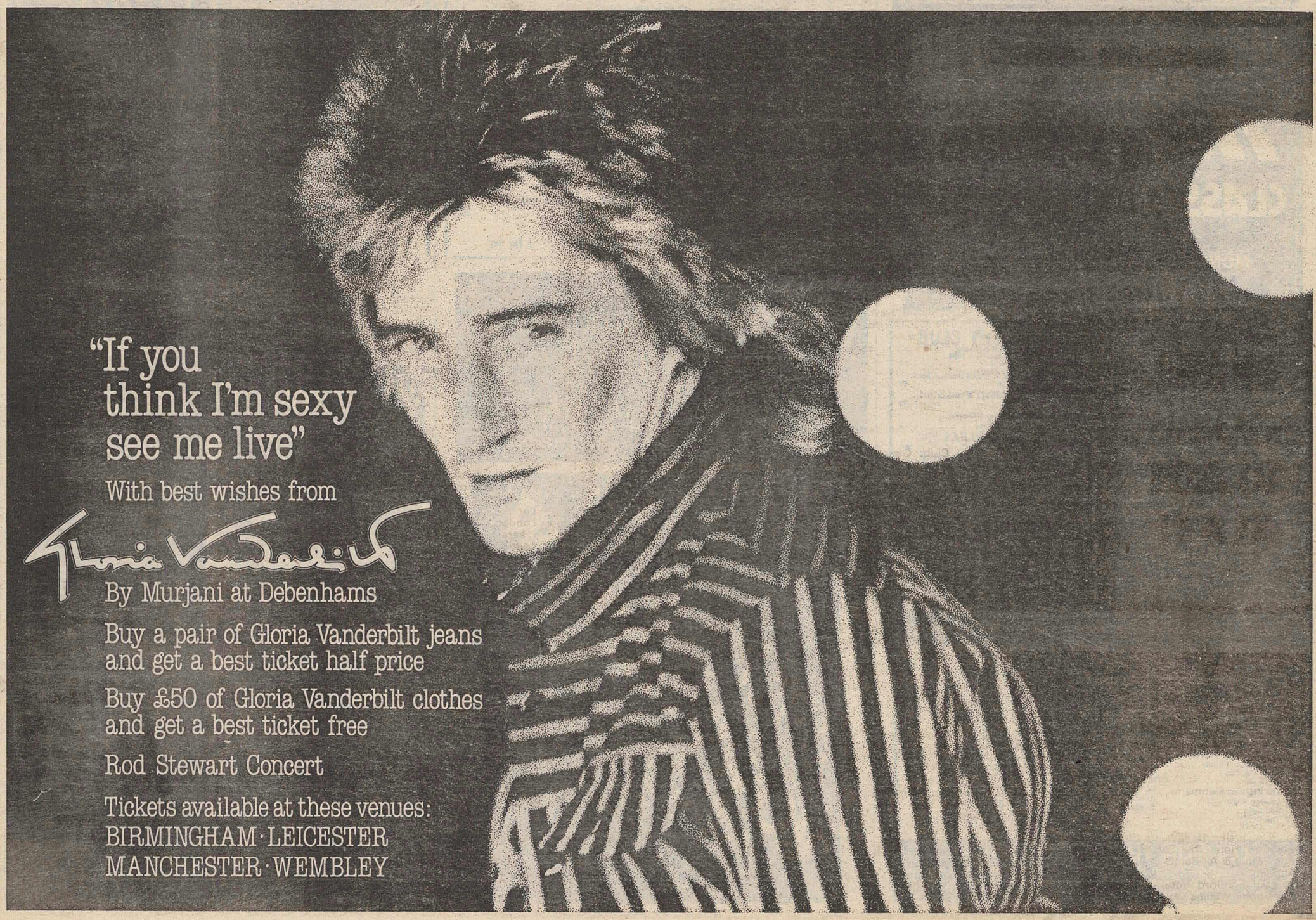
PRESENTS

Wednesday 5th Nov
CITY BLUES BAND
Wednesday 12th Nov
RUBBER JOHNNY
Sunday 16th Nov
CENTREPOINT
Wednesday 19th Nov
NAUGHTY THOUGHTS
Wednesday 26th Nov
DAVID FROST & THE FLAMINGOS

ADMISSION FREE — FOOD AVAILABLE

Johnny Mars' 7th Sun

NOVEMBER
Fri 7th **WHITE LION, PUTNEY**
Sun 9th **SHRIMPERS, SOUTHEND**
Wed 12 **LEEDS WAREHOUSE**
Thurs 13th **MANCHESTER POLY**
Sat 22nd **VENUE, VICTORIA** (with Will Gaines)
AGENCY: PAN 289 6161


"If you think I'm sexy see me live"
With best wishes from
Gloria Vanderbilt
By Murjani at Debenhams
Buy a pair of Gloria Vanderbilt jeans and get a best ticket half price
Buy £50 of Gloria Vanderbilt clothes and get a best ticket free
Rod Stewart Concert
Tickets available at these venues:
BIRMINGHAM · LEICESTER
MANCHESTER · WEMBLEY

NATIONWIDE GIG GUIDE

ROBERT PALMER, pictured here, plays four London concerts in this Gig Guide week — on Thursday, Saturday, Sunday and Monday.

● The two pix centre page are of ADAM (left), who takes his new-look Ants on the road this week, opening in Liverpool on Sunday ; and THE CURE, who complete their global travels by setting out on a UK jaunt in Manchester on Thursday.

THURSDAY

Belfast Grosvenor Hall: **Boxcar Willie/ Jean Shepherd**
Belfast Queen's University: **Night Doctor**
Birmingham Aston University: **The Comsat Angels**
Birmingham Barrel Organ: **The Quads**
Birmingham (Druids Heath) Gladiator: **Willy & The Poorboys**
Birmingham Hare & Hounds: **Close Rivals/Partizans**
Birmingham (Kings Heath) Hare & Hounds: **Close Rivals/Partizans**
Birmingham Mercat Cross: **Sky Diver**
Birmingham Odeon: **UB40**
Birmingham Polytechnic: **The Selecter**
Birmingham Railway Hotel: **Overdrive**
Brighton Conference Centre: **The Jam/The Piranhas**
Brighton Sussex University: **George Melly & The Feetwarmers**
Bristol Polytechnic: **Graduate**
Burntwood Troubadour: **The Amazing Dark Horse**
Caerleon Bailey's Club: **Andy Pandemonium**
Cardiff Chivas: **Tanzschau**
Cardiff University: **B A Robertson/The Expressos**
Chester Deeside Leisure Centre: **AC/DC**
Coventry Warwick University: **Nightdoctor**
Croydon The Cartoon: **Brett Marvin & The Thunderbolts**
Edinburgh Astoria: **Weapon Of Peace/Significant Zeros/TV 21**
Edinburgh Nite Club: **Atomic Rooster**
Eton Christopher Hotel: **Modern Jazz**
Glasgow Apollo Centre: **The Buzzcocks**
Guildford Civic Hall: **Orchestral Manoeuvres In The Dark**
Hayes Brook House: **Orson Blake**
Hayle The Penmare: **Blind Alley**
Ilford Oscars: **Bastille**
Inverness Eden Court Theatre: **Boys Of The Lough**
Ipswich Gaumont Theatre: **Uriah Heep/ Samson**
Kendal Brewery Arts Centre: **Bob Williamson & Friends**
Leeds Cosmo Club: **Soft Cell/If & The Questionaires**
Leeds Fan Club: **The Teardrop Explodes/The Thompson Twins**
Leeds Royal Park Hotel: **Rough Justice**
Leeds Wigs Wine Bar: **Spyder Blues Band**
Leicester Fosseway Hotel: **Manitou**
Letchworth Leys Youth Club: **The Tea Set/The Good Blokes**
Liverpool Brady's: **UK Subs**
Liverpool Star & Garter: **Asylum**
Liverpool The Mayflower: **Kaspers Engine**
Liverpool University: **Eclipse**
London Camden Dingwalls: **Ronnie Lane Band**
London Chiswick John Bull: **Telemacque**
London Clapham 101 Club: **Ski Patrol**
London Covent Garden Rock Garden: **The Broughtons/Mission**
London Dalston Pembury Tavern: **Avenue**
London Finchley Torrington: **Nucleus**
London Forest Road North-East Polytechnic: **Victims Of Pleasure**
London Fulham Golden Lion: **Park Avenue**
London Fulham Greyhound: **Kevin Coyne**
London Friern Barnet Orange Tree: **Young Jazz Big Band**
London Hammersmith Odeon: **Paul Simon**
London Hampstead Giovanni's Club: **Spartacus**
London Hampstead Starlight Room: **Bad Publicity**
London Herne Hill Half Moon: **The Stiffs/Sussex**
London Holborn Blitz: **Private Lives**
London Islington Hope & Anchor: **The Inmates/The Deaf Aids**
London Islington Pied Bull: **Civil Service**
London Kensington De Villiers Bar: **Gold Dust Twins**
London Knightsbridge Pizza on the Park: **Ike Isaacs Duo**
London Marquee Club: **Gary Moore & Friends**
London N.W.2 Hogs Grunt: **London Vintage Jazz Orchestra**
London Old Kent Rd. Thomas A'Beckett: **The Kraze**
London Oxford St. 100 Club: **Black Slate**
London Putney White Lion: **Salt**
London Rainbow Theatre: **Robert Palmer**
London Richmond Brollys: **Fad Gadget/The Lines/Blancmange**
London Soho Pizza Express: **Benny Waters — Bobby Rosengarden Quartet**
London Southgate Royalty Ballroom: **Shades**
London Stockwell Old Queen's Head: **The Klones**
London Stoke Newington Pegasus: **Chuck Farley**
London Victoria Apollo Theatre: **Elkie Brooks**
London Victoria The Venue: **Chris Hill**
London Waterloo Royal Victoria: **Freddy's Feetwarmers**
London West Hampstead Moonlight Club: **The Soulboys/Les Apaches**
London Woolwich Tramshed: **The Soft Boys/Knox/The Method Actors**
London W.10 Acklam Hall: **Capital Letters**
London W.14 The Kensington: **Jo-Ann Kelly's Second Line**
London W.C.1 New Merlin's Cave: **Apocalypse**
Lye Bulls Head: **Split Image**
Manchester Apollo Theatre: **Kool & The Gang**
Manchester Band on the Wall: **Jimmy Knepper-Bobby Wellins Quintet**
Manchester Polytechnic: **The Cure/Dance Crazy**
Manchester Rafters: **The Monochrome Set**
Manchester UMIST: **After The Fire**
Milton Keynes Compass Club: **The Fictitious**
Norwich Cromwell's: **Q-Tips**
Nottingham Ad Lib Club: **The Au Pairs**
Nottingham Hearty Good Fellow: **The Drug Squad**
Nottingham Imperial Hotel: **Gaffa**
Oxford Corn Dolly: **Twelfth Night**
Oxford Pennyfarthing: **Vixen**
Poole Arts Centre: **Gladys Knight & The Pips**
Port Talbot Troubadour: **Splodgenessabounds**
Preston Warehouse: **The Accelerators**
Sheffield City Hall: **Barbara Dickson**
Sheffield Hallamshire Hotel: **Dangerous Girls**
Sheffield The Penguin: **Head-Hunter**
Shifnal Star Hotel: **Visit**
Southampton Gaumont Theatre: **Triumph/ Praying Mantis**
Thatcham Silks: **Dave Berry & The Cruisers**
Truro Royal Hotel: **Metro Glider**
Willenhall The Cavalcade: **Switch 7**
York 68 Youth Club: **Shake Appeal**

FRIDAY

Ashford Wye College: **The Martian Schoolgirls**
Basildon Double Six: **Ace Bentley & The Traffic Lights**
Birmingham Barrel Organ: **Willy & The Poorboys**
Birmingham Cedar Ballroom: **Splodgenessabounds**
Birminghan Fighting Cocks: **The Lazers**
Birmingham Mercat Cross: **Situation Critical**
Birmingham Odeon: **Tangerine Dream**
Birmingham Railway Hotel: **Teuser**
Birmingham Town Hall: **The Spinners**
Birmingham University: **After The Fire**
Blackburn King George's Hall: **Motorhead**
Blackpool Norbreck Castle: **The Barracudas**
Bournemouth Winter Gardens: **The Enid**
Bracknell Sports Centre: **The Jam/The Piranhas**
Brighton Alhambra: **Eye To Eye**
Brighton Stanford Arms: **Ijax Allstars**
Bristol Colston Hall: **Triumph/Praying Mantis**
Cardiff Casablanca Club: **Andy Pandemonium**
Coventry Ryton Bridge: **Streetlite**
Croydon Fairfield Hall: **Joe Pass**
Doncaster Drax: **Dave Berry & The Cruisers**
Dover Town Hall: **City Blues Band/David Frost & The Flamingos**
Dublin Trinity College: **Nightdoctor**
Dundee Technical College: **Atomic Rooster**
Dundee University: **Weapon Of Peace/Significant Zeros**
Edinburgh Art School: **Restricted Code**
Edinburgh Nite Club: **Everest The Hard Way/New Apartment**
Edinburgh Playhouse Theatre: **The Monochrome Set**
Egham Shoreditch College: **Twelfth Night**
Eton Christopher Hotel: **Sharx**
Exeter University: **U-2**
Glasgow Kelvin Hall: **Boxcar Willie/Jean Shepherd**
Glasgow Strathclyde University: **H20**
Glasgow Theatre Royal: **Boys Of The Lough**
Gravesend Red Lion: **The Flatbackers**
Hailsham Crown Hotel: **Safita**
Hastings St. Mary Star of the Sea: **The Amazing Bouncing Dentists/The Faggots**
Huddersfield Polytechinc: **Classix Nouveaux**
Keele University: **Dangerous Girls**
Leeds Gate Hotel: **The Escorts**
Leeds Trinity & All Saints College: **Shake Appeal**
Liverpool Bradford Hotel: **Jimmy Knepper-Bobby Wellins Quintet**
Liverpool Prescott Civic Centre: **Asylum**
Liverpool The Dolphin: **Stun The Guards**
London Camden Music Machine: **The Soft Boys/Knox/The Method Actors**
London Camden Southampton Arms: **Jellyroll Blues Band**
London Canning Town Bridge House: **Modern English**
London Chiswick John Bull: **The Broughtons**
London Clapham 101 Club: **BIM**
London Covent Garden Rock Garden: **The Stiffs/The Upset**
London Crystal Palace Hotel: **The Kraze**
London Eltham Avery Hill College: **Shadowfax**
London Fulham Golden Lion: **Ricky Cool & The Rialtos**
London Fulham Greyhound: **Kevin Coyne**
London Fulham The Cock: **Rye & The Quarterboys**
London Hackney Charts Palace: **Essential Logic/Nerve**
London Hammersmith Odeon: **Paul Simon**
London Hampstead Starlight Rooms: **Fizz**
London Herne Hill Half Moon: **Tranzista/Motion Pictures**
London Islington Hope & Anchor: **Madness (sold out)**
London Marquee Club: **Gary Moore & Friends**
London New Barnet Duke of Lancaster: **Clientelle**
London New Cross Goldsmiths College: **B.A. Robertson/The Expressos**
London New Cross Royal Albert: **Rubber Johnny**
London Plumstead Prince Rupert: **Avenue**
London Putney White Lion: **Johnny Mars' 7th Sun**
London Richmond Snoopies: **The The/The Cardiacs/Marshmallow**
London Soho Pizza Express: **Bobby Rosengarden Quintet**
London Stockwell The Plough: **Southside**
London Stoke Newington Pegasus: **Juice On The Loose**
London Tottenham The Spurs: **The Rhythm Squad**
London University College: **Victims Of Pleasure**
London Upstairs at Ronnie Scott's: **Cool Notes**
London Victoria Apollo Theatre: **Elkie Brooks**
London Victoria The Venue: **The Cimarons**
London West Hampstead Moonlight Club: **Altered Images/The Repitition-/Group Four**
London W.14 The Kensington: **Twice Shy**
Maidstone The Roebuck: **Pagan Altar**
Manchester Apollo Theatre: **Citizen UK/Vermilion Hair/100% Proof/Fast Cars/Idol Fret/Bitches Sin/The Ak Band**
Manchester Cyprus Tavern: **God's Gift**
Manchester Free Trade Hall: **Don Williams**
Manchester University: **Darts**
Newcastle Mayfair Ballroom: **UK Subs**
Newcastle Polytechnic: **The Cure/Pavane**
Norwich East Anglia University: **Orchestral Manoeuvres In The Dark**
Oldham The Lancashire Vault: **Warlock**
Oxford Corn Dolly: **Spring Offensive**
Oxford Penny Farthing: **Toad The Wet Sprocket**
Penzance Demelza's: **Blind Alley**
Poole Arts Centre: **Da Biz/Ersatz Gooch**
Reading Target Club: **Die Laughing**
Rochdale College: **Tony Crabtree Band/ Heavy Thunder**
Scarborough Spa Complex: **Uriah Heep-/Praying Mantis**
Scarborough Taboo: **The Teardrop Explodes/The Thompson Twins**
Sheffield Polytechnic: **The Comsat Angels**
Shifnal Star Hotel: **Fear Of Flying/Tall Story/The Buzz**
Slough College: **Budgie**
Slough Greyhound Stadium: **Rexy/Legal Tender/Ex-Directory**
Slough Merrymakers: **Arrogant**
Southampton Gaumont Theatre: **AC/DC**
Stirling University: **John Martyn**
Stroud Marshall Rooms: **Various Artists/ The Untouchables**
Swansea Brangwyn Hall: **The Dooleys**
Taunton Kings College: **Streets Ahead**
West Bromwich Coach & Horses: **Doctor Max**
Weymouth Cellar Vino: **The Skavengers**
Wolverton Craufurd Arms: **Panther 45/Terminal Decade**

SATURDAY

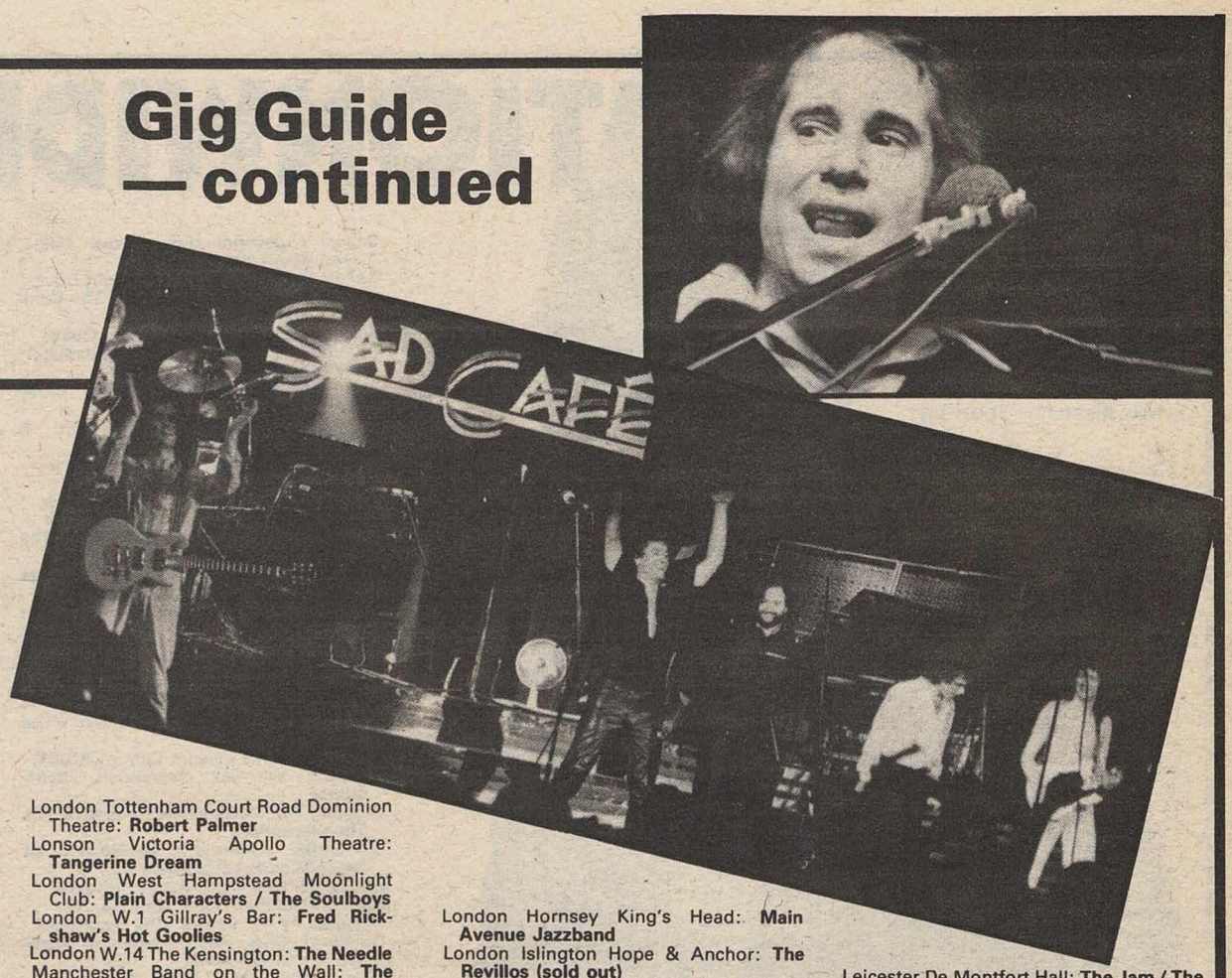
Bedford Bunyan Centre: **The Spinners**
Birkenhead Gallery Club: **Asylum**
Birmingham Barrel Organ: **Bright Eyes**
Birmingham Cedar Ballroom: **The Monochrome Set**
Birmingham Fighting Cocks: **Nerve Centre / White Heat**
Birmingham Odeon: **UB40**
Birmingham Railway Hotel: **Mean Street Dealers**
Bracknell Sports Centre: **The Jam / The Piranhas**
Bradford St. George's Hall: **The Crack / Treatment / Rhino / Killer Instinct / Buffalo / The Ak Band / Elev8tors**
Brighton Alhambra: **The Ammonites**
Brighton Sussex University: **Twelfth Night**
Bristol Dockland Settlement: **Wild Beasts**
Bristol Green Rooms: **The Paynkillers**
Bristol The Berkeley: **After The Fire**
Bungay Kings Head: **Frequency Band**
Cambridge Great Northern Hotel: **Rank Amateurs**
Cambridge The Middle Eight: **The Expressos / Dolly Mixture**
Cardiff South Wales Polytechnic: **Hawkwind / Vardis**
Chester Deeside Leisure Centre: **Motorhead**
Chiddingly Six Bells: **Idrenes**
Chorley Joiners Arms: **Chinatown**
Colchester Essex University: **Bastille**
Cork Downtown Campus: **Nightdoctor**
Coventry Lanchester Polytechnic: **Wah! Heat / The Frantic Elevators**
Coventry Warwick University: **The Delmontes**
Dumfries Theatre Royal: **Boys Of The Lough**
Edinburgh Eric Brown's: **Strutz**
Edinburgh Nite Club: **The Comsat Angels**
Edinburgh University: **The Androids**
Eton Christopher Hotel: **The Crying Shames**
Fife St. Andrew's University: **John Martyn**
Glasgow Apollo Centre: **Barbara Dickson**
Glasgow University: **Atomic Rooster**
Gosport John Peel: **Talon**
Harrow Goodwill To All: **The Chevrons / B Film / Red Box**
Ilford The Cranbrook: **Suttel Approach**
Inverness Eden Court Theatre: **Boxcar Willie / Jean Shepherd**
Leeds Fforde Green Hotel: **The Barracudas**
Leeds University: **Darts**
Leicester Saracen's Head: **The Drill**
Letchworth College: **Scarlet O'Hara**
Lincoln Cornhill Vaults: **Spring Offensive**
Liverpool Brady's: **The English**
Liverpool Empire Theatre: **Triumph / Praying Mantis**
London Camden Dingwalls: **X-Effects**
London Chiswick John Bull: **The Flatbackers**
London Clapham Two Brewers: **Kleen Heels**
London Clapham 101 Club (lunchtime): **Broadcast**
London Covent Garden Rock Garden: **Ronnie Golden & The Earthlings / Rio & The Robots**
London Crystal Palace Hotel: **Splodgenessabounds**
London Fulham Golden Lion: **Mickey Jupp Band**
London Fulham Greyhound: **Misty / Unity**
London Greenwich White Swan: **Nuthin Fancy**
London Hammersmith Lyric Theatre (lunchtime, free): **Bob Kerr's Jazz Friends**
London Hammersmith Odeon: **Paul Simon**
London Hampstead Starlight Rooms: **Victims Of Pleasure**
London Herne Hill Half Moon: **The Fix / The Elgin Marbles**
London Highgate Jacksons Rock Club: **Angie Rox / Jeff Scott & The Hitmakers**
London Islington Hope & Anchor: **Madness (sold out)**
London Kingston Three Tuns: **The Broughtons**
London N.W.2 Hogs Grunt: **Brian Booth Jazz Orchestra**
London Poplar Town Hall: **The Au Pairs / Fast Relief / Far Cry**
London Putney Star & Garter: **Duffo**
London Rainbow Theatre: **Kool & The Gang**
London Regents Park Cecil Sharp House: **Alex Atterson**
London School of Economics: **B. A. Robertson / The Fabulous Poodles**
London Soho Pizza Express: **Bobby Rosengarden Quartet**
London Stoke Newington Pegasus: **Big Chief**
London Tottenham Court Road Dominion Theatre: **Robert Palmer**
London Upstairs at Ronnie Scott's: **Cool Notes**
London Victoria Apollo Theatre: **Elkie Brooks**
London Victoria The Venue: **The Inmates / The Deaf Aids**
London Waltham Forest North-East Polytechnic: **Alive & Picking**
London Wembley Conference Centre: **Gladys Knight & The Pips**
London West Hampstead Moonlight Club: **Running Sores / Fish Turned Human**
London W.10 Acklam Hall (noon-6pm, free): **Chelsea / Blue Midnight / Voletones / Entire Cosmos / Vince Pie & The Crumbs**
London W.14 The Kensington: **Basil's Ballsup Band**
Manchester Apollo Theatre: **Tangerine Dream**
Manchester (Ashton) Spread Eagle: **Shader**
Manchester (Chorlton) Lamplight Club: **The Swinging Lamshades**
Manchester Polytechnic: **Dangerous Girls / The Performing Ferrets**
Manchester (Stalybridge) Commercial Hotel: **Panther 45 / Terminal Decade**
Middlesbrough Rock Garden: **UK Subs**
Newcastle University: **The Teardrop Explodes / The Thompson Twins**
Northampton Roadmender Club: **Watts Noys / Where's Lisse?**
Nottingham Boat Club: **Budgie**
Oxford Oranges & Lemons: **The Sonic Tonix**
Paisley Bungalow Bar: **Saigon**
Port Talbot Sandman's: **Dave Berry & The Cruisers**
Preston Guildhall: **Sad Cafe**
Raleigh Crocs: **Modern Romance**
Reading Bulmershe College: **Various Artists / The Shoes / The Untouchables**
Redcar Coatham Bowl: **Uriah Heep / Samson**
Redruth London Hotel: **Blind Alley**
Shifnal Star Hotel: **Denizens / Crosswords**
Southampton Gaumont Theatre: **AC/DC**
Southampton University: **U-2**
Southend Top Alex: **Ace Bentley & The Traffic Lights**

CONTINUES OVER . . .

Gig Guide — continued

PAUL SIMON (top picture) returns to Britain after a lengthy absence to play three nights at London Hammersmith Odeon on Thursday, Friday and Saturday . . . and SAD CAFE (below) begin their autumn outing at Preston (Saturday), Birmingham (Sunday), Ipswich (Monday), Leicester (Tuesday) and Hanley (Wednesday).

● Also this week: Latest heavy-metal band to emerge from Canada are TRIUMPH, and they kick off their debut UK tour at Southampton (Thursday), Bristol (Friday), Liverpool (Saturday), Manchester (Sunday), Leicester (Monday), Glasgow (Tuesday) and Newcastle (Wednesday) . . . Perennial favourites WEATHER REPORT are back for a new series of concerts, starting at Edinburgh (Monday), Manchester (Tuesday) and Birmingham (Wednesday) . . . And for country freaks, DON WILLIAMS is on the trail again, opening in Manchester on Friday.



Stratford-on-Avon Green Dragon: **Helpless Huw & The Hesitations / Aston Hall**
Stroud Marshall Rooms: **Kraken**
Whitworth Rawstrons Arms: **The Accelerators**
Wishaw Crown Hotel (lunchtime): **The Pests**
Worcester Kings Head: **U.X.B.**
York University: **The Cure / Vena Cava**
Ystrad Rhondda Sports Centre: **The Dooleys**

SUNDAY

Aberdeen Capitol Theatre: **Barbara Dickson**
Barry Memorial Hall: **The Dooleys**
Birmingham Barrel Organ: **Otto's Bazaar**
Birmingham Odeon: **Sad Cafe**
Birmingham Railway Hotel: **The Out**
Birmingham (Yardley) The Swan: **Video**
Bradford Film Theatre: **Cameras In Cars/Vex/Policeman With A Loaf Of Bread**
Bradford Princeville Club: **Whipps**
Brighton Jenkinson's: **The Monochrome Set**
Bristol Colston Hall: **Motorhead**
Bromley The Northover (lunchtime): **Bill Scott & Ian Ellis**
Chelmsford Odeon: **Showaddywaddy**
Chigwell White Hart: **Park Avenue**
Chorley Joiners Arms: **Chinatown**
Croydon Star Club: **Kicks**
Edinburgh Odeon: **John Martyn**
Edinburgh Playhouse Theatre: **Joe Cocker**
Edinburgh's Valentino's: **The Teardrop Explodes/The Thompson Twins**
Eton Christopher Hotel (lunchtime): **Milenberg Band**
Glasgow Gigi's: **Modern Man/Those French Girls**
Hailsham Crown Hotel: **Ojah**
Hull City Hall: **Hawkwind/Vardis**
Inverness Eden Court Theatre: **Boxcar Willie/Jean Shepherd**
Irvine Magnum Theatre: **Boys Of The Lough**
Kirkcaldy Adam Smith Centre (afternoon) and Edinburgh Harvey's (evening): **Strutz**
Kirkcaldy Dutch Mill: **The Androids**
Leeds Fan Club: **Ludus/Diagram Brothers/Mud Hutters**
Liverpool Royal Court Theatre: **Adam & The Ants**
London Acton King's Head: **Furniture/Guy Jackson**
London Battersea Nags Head: **Jugular Vein**
London Brixton George Canning: **Southside**
London Charing Cross Duke of Buckingham: **The Invisibles (for four days)**
London Clapham Two Brewers: **Red Rinse**
London Covent Garden Rock Garden: **Talkover/Treatment/Sanity Clause**
London Deptford Albany Empire: **The Realists/Rubber Johnny/Flying Pickets/Bread & Butter Band/Extro 2/Bluebirds/Early Daze (noon onwards)**
London Finchley Torrington: **Hank Wangford Band**
London Fulham Golden Lion: **The Broughtons**
London Fulham Greyhound: **Nash The Slash/Blancmange**
London Hackney The Queens: **Avenue**
London Herne Hill Half Moon: **The Planets/Paul Goodman**
London Islington Hope & Anchor: **Bad Manners (sold out)**
London Marquee Club: **The Delmontes**
London New Barnet Duke of Lancaster: **The Accidents**
London N.W.2 Hogs Grunt: **Rod Hamer Band**
London Putney White Lion: **Juice On The Loose**
London Rainbow Theatre: **Kool & The Gang**
London Richmond Brollys: **Taurus**
London Soho Pizza Express: **Johnny Parker**
London Strand Lyceum Ballroom: **The 4" Be 2"s/Chelsea/Infa-Riot/The Dark**
London Stratford Green Man (lunchtime): **The Funky B's**
London Tottenham Court Road Dominion Theatre: **Robert Palmer**
London Victoria Apollo Theatre: **Tangerine Dream**
London West Hampstead Moonlight Club: **U-2/Midnight & The Lemon Boys**
London Woolwich Tramshed: **Arizona Smoke Revue**
London W.1 Portman Hotel (lunchtime): **Hefty Jazz**
London W.14 The Kensington: **Paz**
Maidstone Hazlitt Theatre: **Eddie Thompson Trio**
Manchester Apollo Theatre: **Triumph/Praying Mantis**
Manchester Cyprus Tavern: **Cocktail Party**
Newquay Central Hotel: **The Winners**
Nottingham Trent Bridge Inn: **Manitou**
Oxford Pennyfarthing: **The Mysterons**
Oxford Playhouse Theatre: **Richard & Linda Thompson/Bert Jansch's Conundrum**
Poole Arts Centre: **The Jam/The Piranhas**
Poynton Folk Centre: **Therapy**
Reading Hexagon Theatre: **Elkie Brooks**
Redruth London Hotel: **Blind Alley**
Sheffield Top Rank: **UK Subs**
Southend Shrimpers: **Johnny Mars' 7th Sun**
St. Albans Goat Inn: **Donal Maguire**
Stafford Bingley Hall: **Don Williams**
Tunbridge Wells Traders: **The Prams**
Wallasey Dale Inn: **Stun The Guards**
Watford The Pump House (lunchtime): **The Car Thieves**
Watford Town Hall: **The Spinners**
Wollston Nags Head: **Panther 45/Terminal Decade**
Wolverhampton Civic Hall: **Orchestral Manoeuvres In The Dark**

MONDAY

Birmingham Barrel Organ: **Briton / Mayday**
Birmingham Mercat Cross: **The Thrillers**
Birmingham Odeon: **Elkie Brooks**
Birmingham Railway Hotel: **The Ramparts**
Birmingham Romeo & Juliet's: **Withered Man**
Bradford College Vaults Bar: **New Model Army**
Bristol Colston Hall: **Motorhead**
Cardiff Sophia Gardens: **The Jam / The Piranhas**
Coventry Belgrade Theatre: **The M.P.'s / Steel Locks**
Doncaster Rotters: **Hawkwind / Vardis**
Dudley Town Hall: **Splodgenessabounds**
Edingburgh Playhouse Theatre: **Weather Report**
Edinburgh Tiffany's: **Adam & The Ants**
Edingurgh University: **Uriah Heep / Samson**
Edinburgh Usher Hall: **Barbara Dickson**
Eton Christopher Hotel: **Twelfth Night**
Ewell The Grapevine: **Avenue**
Galashiels Volunteer Hall: **Boys Of The Lough**
Glasgow Apollo Centre: **Orchestral Manoeuvres In The Dark**
Glasgow City Hall: **John Martyn**
Glasgow Kelvin Hall: **Don Williams**
Grimsby Central Hall: **UK Subs**
Hayes Alfred Beck Centre: **The Enid**
Ilford Cauliflower Hotel: **Original East Side Stompers**
Ipswich Gaumont Theatre: **Sad Cafe**
Leeds Horsforth Youth Club: **Shake Appeal**
Leeds Marquis of Granby: **The Escorts**
Leeds Royal Park Hotel: **Goff Jackson & The Huns**
Leicester De Montfort Hall: **Triumph / Praying Mantis**
London Acton White Hart: **Wildfire**
London Camden Dingwalls: **The Stiffs**
London Canning Town Bridge House: **Victims Of Pleasure**
London Clapham 101 Club: **Fay Ray**
London Covent Garden Rock Garden: **Animal Magnet / Jealous Diners**
London Fulham Golden Lion: **Alibi**
London Fulham Greyhound: **The Comsat Angels**
London Hammersmith Odeon: **AC/DC**
London Islington Hope & Anchor: **Bad Manners (sold out)**
London N.4 The Stapleton: **The Syndicate**
London N.W.2 Hogs Grunt: **Panchito & The High Rockers**
London Putney Star & Garter: **Penny Royal**
London Richmond Snoopies: **Manipulator / Guy Jackson / Popular Theory**
London Ronnie Scott's Club: **Zoot Sims Quartet (for two weeks)**
London School of Economics: **A Certain Ratio / Minny Pops**
London Soho Pizza Express: **Barney Kessel Trio**
London Stratford Green Man: **Telemacque**
London Stratford North-East Polytechnic: **Arizona Smoke Review**
London Tottenham Court Road Dominion Theatre: **Robert Palmer**
Lonson Victoria Apollo Theatre: **Tangerine Dream**
London West Hampstead Moonlight Club: **Plain Characters / The Soulboys**
London W.1 Gillray's Bar: **Fred Rickshaw's Hot Goolies**
London W.14 The Kensington: **The Needle**
Manchester Band on the Wall: **The Drones**
Newcastle Gosforth Hotel: **Dancing Lessons**
Nottingham Imperial Hotel: **Gwaihir**
Preston Pear Tree: **Chinatown**
Reading University: **The Cure / The Lines**
Sheffield Top Rank: **B. A. Robertson / The Expressos**
Stirling MacRobert Centre: **Boys Of The Lough**
York Arts Centre: **The Mood**

TUESDAY

Ayr Pavilion: **Uriah Heep / Samson**
Birmingham Barrel Organ: **Cromo**
Birmingham Bingley Hall: **The Jam / The Piranhas**
Birmingham Fighting Cocks: **Brujo**
Birmingham Mercat Cross: **The Ramparts**
Birmingham Odeon: **Elkie Brooks**
Birmingham Railway Hotel: **Speed Limit**
Bradford Scamps: **Rough Justice**
Bristol Colston Hall: **Chris De Burgh**
Bury The Derby Hall: **Ludus / The Diagram Brothers**
Cambridge Great Northern Hotel: **Moonstone**
Canterbury Kent University: **U-2 / David Frost & The Flamingos**
Cardiff Sophia Gardens: **Motorhead**
Charnock Richard Park Hall: **B. A. Robertson / The Expressos**
Coleraine Ulster Hall: **Loudon Wainwright III**
Colwyn Bay Pier Pavilion: **Splodgenessabounds**
Coventry Zodiac Club: **Toad The Wet Sprocket**
Coventry Warwick University: **Vision Collision**
Derby Blue Note: **Johnny Mars' 7th Sun**
Dublin Liberty Hall: **Billy Connolly**
Edinburgh Odeon: **Orchestral Manoeuvres In The Dark**
Edinburgh Playhouse Theatre: **Don Williams**
Eton Christopher Hotel: **Hefty Jazz**
Glasgow Apollo Centre: **Triumph / Praying Mantis**
Glasgow Tiffany's: **Adam & The Ants**
Godalming College: **Prime Suspect**
Ipswich Gaumont Theatre: **Tutch / The Angels / Prezident / Bandaxis / Cobra / Warrior / The Ak Band**
Leeds Fforde Green Hotel: **Angelwitch**
Leeds Warehouse: **Seven Year Itch**
Leicester De Montfort Hall: **Sad Cafe**
Leicester University: **The Cure / Chris Lavelle**
London Charing X Rd. Sundown: **The Monochrome Set**
London Clapham 101 Club: **Self Control / Bongo Express / Strangers In The Night**
London Covent Garden Community Centre: **Rubber Johnny**
London Covent Garden Rock Garden: **The Fix / RPM**
London Fulham Golden Lion: **Victims Of Pleasure**
London Fulham Greyhound: **The Spectres / Modern Jazz**
London Greenwich White Swan: **Shadowfax**
London Hammersmith Odeon: AC/DC
London Hampstead Starlight Room: **Transit Company**
London Hornsey King's Head: **Main Avenue Jazzband**
London Islington Hope & Anchor: **The Revillos (sold out)**
London Islington Pied Bull: **Sore Throat**
London Kingsbury Bandwagon: **Moontier**
London Marquee Club: **Wasted Youth**
London W.W.2 Hogs Grunt: **The TJ4 Band**
London Putney White Lion: **The Cannibals**
London Richmond Snoopies: **In Camera / Base 3 / The Transmitters**
London Soho Pizza Express: **All-Star Jazzband**
London Stratford Green Man: **Real To Real**
London Victoria The Venue: **Night Doctor**
London Wembley Conference Centre: **Boxcar Willie / Jean Shepherd**
London West Hampstead Moonlight Club: **The Crew / Fictitious / Dancing Counterparts**
London Woolwich Thames Polytechnic: **Fool**
London Woolwich Tramshed: **Morrisey-Mullen**
London W.1 Whiskey A Go Go: **Kelvin Henderson's Country Band**
London W.14 The Kensington: **The Cobras**
London W.C.1 New Merlin's Cave: **Twelfth Night**
Manchester Apollo Theatre: **Weather Report**
Middlesbrough Town Hall: **Barbara Dickson**
Newport Stowaway: **The Teardrop Explodes / The Thompson Twins**
Nottingham Boat Club: **The Comsat Angels**
Nottingham Imperial Hotel: **Hollow City Rhythm Circus**
Oxford Corn Dolly: **Streets Ahead**
Plymouth College of St. Mark & St. John: **Metro Glider**
Portsmouth Guildhall: **Tangerine Dream**
Swansea White Swan: **John Spires**
Warrington Rope & Anchor: **Johnny Mars' 7th Sun**
Winsford Bees Knees: **Whipps**

WEDNESDAY

Aberdeen Capitol Theatre: **Don Williams**
Belfast Ulster Hall: **Loudon Wainwright III**
Birmingham Barrel Organ: **Dansette Damage**
Birmingham Mercat Cross: **M.S. Nightwork**
Birmingham Odeon: **Weather Report**
Birmingham Railway Hotel: **Ezra Pound**
Birmingham (Yardley) Bulls Head: **Roses**
Bournemouth Winter Gardens: **Jasper Carrott**
Bradford Royal Standard: **Heaven 17**
Bradford University: **U-2**
Buxton Gaslight: **Thin Ice**
Cardiff Top Rank: **Black Slate**
Cheltenham Plough Inn: **Roadsters**
Coventry General Wolfe: **Wasted Youth**
Derby Assembly Rooms: **Barbara Dickson**
Derby Blue Note: **The Comsat Angels**
Doncaster Rotters: **The Human League**
Dublin Liberty Hall: **Billy Connolly**
Durham University: **Adam & The Ants**
Eton Christopher Hotel: **Juvessance**
Ewell The Grapevine: **Avenue**
Hanley Victoria Hall: **Sad Cafe**
Hemel Hempstead Pavilion: **UK Subs / Knox**
Ilford The Cranbrook: **Jerry The Ferret**
Leeds Warehouse: **Johnny Mars' 7th Sun**
Leicester De Montfort Hall: **The Jam / The Piranhas**
Liverpool Royal Court Theatre: **Joe Cocker**
Liverpool Scamps: **Asylum**
London Acton Kings Head: **The Spiders / Red Letters**
London Camden Dingwalls: **The Dance Band**
London Covent Garden Rock Garden: **The Gas / The Hit Factory**
London Fulham Golden Lion: **White Lines**
London Fulham Greyhound: **The Monsters**
London Hammersmith Odeon: **AC/DC**
London Hampstead Starlight Room: **X-O-Dus**
London Islington Hope & Anchor: **The Rumour (sold out)**
London Knightsbridge The Grove: **Fred Rickshaw's Hot Goolies**
London Manor Park Three Rabbits: **Park Avenue**
London N.W.2 Hogs Grunt: **Bernie Tyrell's Salisbury Stompers**
London Putney Bonko Arms: **The Car Thieves**
London Richmond Snoopies: **Local Heroes / Square One / Scarlet Lawnmower**
London Stockwell Old Queen's Head: **Kan-Kan / Calling Hearts**
London Stratford The Green Man: **The Cobras**
London Victoria Apollo Theatre: **Chris De Burgh**
London Victoria The Venue: **Captain Beefheart & His Magic Band**
London West Hampstead Moonlight Club: **Animal Magnet / Another Pretty Face**
London Woolwich Tramshed: **Peggy Seeger & Ewan MacColl**
London W.14 The Kensington: **Southern Comfort**
Loughborough University: **The Cure / And Also The Trees**
Maidstone Oakwood Technical College: **Moontier**
Manchester Apollo Theatre: **Orchestral Manoeuvres In The Dark**
Manchester Beach Club: **The Delmontes**
Newcastle City Hall: **Triumph / Praying Mantis**
Northampton Black Lion: **The World Service**
Nottingham Hearty Good Fellow: **Gwaihir**
Nottingham Imperial Hotel: **Some Chicken**
Oxford New Theatre: **Tangerine Dream**
Oxford Scamps: **Streets Ahead**
Poole Wessex Hall: **Motorhead**
Reading Hexagon Theatre: **The Spinners**
Reading University: **Motley Crew**
Sheffield Brincliffe Oaks Hotel: **Inversions**
Sheffield Polytechnic: **Creation Rebel**
Southampton Gaumont Theatre: **Elkie Brooks**
South Croydon Scarletts: **Colah Brothers Band**
South Woodford Railway Bell: **Original East Side Stompers**
Stanmore Middlesex & Herts Country Club: **Night Doctor**
Stirling University: **The Hollow Men**
Sunderland Mayfair: **Uriah Heep / Samson**
Swindon Wyvern Theatre: **Bert Jansch & John Renbourne**
Wolverhampton Polytechnic: **The Teardrop Explodes / The Thompson Twins**

SUNDOWN CHARING CROSS ROAD
MAXIMUM MUSIC presents
THE MONOCHROME SET
+ MODERN EON
TUESDAY 11th NOVEMBER 8pm
TICKETS £2·25 in advance £2·50 on door
AVAILABLE FROM SUNDOWN, VIRGIN MARBLE ARCH and USUAL AGENTS

HOPE & ANCHOR
UPPER STREET
ISLINGTON, N.1
WED 29th OCT UNTIL 14th NOV
"BLANKET COVERAGE FESTIVAL"
SOLD OUT

Rainbow THEATRE
OUTLAW PRESENTS
AFTER THE FIRE
FABULOUS POODLES
LASERS
FRIDAY 14th NOVEMBER 8pm
TICKETS £3·50, £3·00, £2·50
FROM BOX OFFICE, PREMIER BOX OFFICE, LONDON THEATRE BOOKINGS, VIRGIN TICKET UNIT, & USUAL AGENTS.
80-f AFTER THE FIRE

LIVE
PHONE 01 261 6153

STRAIGHT MUSIC PROMOTIONS
JAPAN
THE SMART
GRAND PRIX
LYCEUM
STRAND, W.C.2
THURSDAY 27th NOVEMBER at 8·00
TICKETS £3·00 (INC. VAT) ADVANCE LYCEUM BOX OFFICE, TEL: 836 3715, LONDON THEATRE BOOKINGS, SHAFTESBURY AVE., TEL: 439 3371; PREMIER BOX OFFICE, TEL: 240 2245, OR ROCK ON RECORDS, 3 KENTISH TOWN RD., NW1, TEL: 485 5088

LINCOLN DRILL HALL LINCOLN
BROADGATE, LINCOLN
Tel. 0522 24393
Porterhouse Promotions
present
Thurs 13th November 7.30-11pm
ADAM AND THE ANTS
Advance tickets £2.50
See local press for ticket outlets.
Must be over 18 years — no dress restrictions.

THE WAREHOUSE CLUB
19/20 Somers St., Leeds 1 (Phone 468287)
FORTHCOMING ATTRACTIONS
Sunday 2nd November
Lunchtime: INVERSIONS
Evening: INVERSIONS + Bodicean
Tuesday 11th November
7 YEAR ITCH
Wednesday 12th November
JOHNNY MARS 7th SUN
Monday 17th November
NEW MUSIK
Tuesday 25th November
SOFT CELL
Wednesday 26th November
NIGHT DOCTOR
Late Bar — 9 to 2 a.m.

DODGERS CLUB
The Trafalgar, Shepherds Bush Precinct
Wednesday November 5th
THE BOUNCERS
(featuring John Dummer ex Darts)
The Dirty Strangers
Saturday November 8th
THE CHEVRONS
B FILM + RED BOX
Wednesday November 12th
TRIMMER & JENKINS

101 CLUB
101 St John's Hill. Tel: 01-223 8309
Wednesday 5th November
NUTHIN FANCY + The Stiffs
Thursday 6th November
SKI PATROL + Move To India
Friday 7th November
BIM + Urge
Saturday 8th November
We Are Open Lunchtimes
Evenings — ALTERED IMAGES
Sunday 9th November
THE MONSTERS (featuring Bobo Phoenix)
Monday 10th November
FAY WRAY
Tuesday 11th November
BONGO EXPRESS + Self Control

THE PORTERHOUSE
20 Carolgate, Retford, Notts
Friday 7th November £2
THE MONOCHROME SET
+ Support
Saturday 8th November £2
WHITE SPIRIT
+ Support

JOHN BULL
590 Chiswick High Road, London W4
(Opposite Gunnersbury Station)
Thurs 6th Nov
TELEMACQUE
Adm Free
Fri 7th Nov. £1
THE BROUGHTONS
+ Cooper S
Sat 8th Nov. £1
FLATBACKERS
Coming Soon — Sun 16th Nov
SUPERCHARGE

THE BRIDGE HOUSE
23 BARKING ROAD, CANNING TOWN, E16
Thursday 6th November 80p
Blues Jam
GERRY McAVOY & FRIENDS
+ Chinese Wasps
Friday 7th November £1.00
WASTED YOUTH
+ Modern English
Saturday 8th November £1.00
GERRY McAVOY
TED McKENNA
and Friends
Sunday 9th November 70p
SUNFIGHTER
(Dave Edwards, Steve Gough ex RDB)
+ The Cut
Monday 10th November 60p
THE MONSTERS
(featuring Bobo Phoenix + Mike Rossi)
Tuesday 11th November 60p
R+B Night
SALT + The Hit Makers
Wednesday 12th November 80p
FAD GADGET
+ Depeche Mode

"BACK LINE" CLUB
CHURCH ELM, DAGENHAM, ESSEX.
(50 yards from Dagenham Heathway Station)
Thursday 6th November
THE FOULD BAND
(Blues Band)
+ Jason & The Black Market
Adm £1.25
Licensed Bar 8-12
Groups Wanted Phone Fred 5952708

FREE FOR UNEMPLOYED
ROCK AGAINST THATCHER
AU PAIRS
+2 Support
SAT. 8. NOV.
POPLAR TOWN HALL
BOW Rd E3 (Bow Rd Tube)

TO ADVERTISE PHONE 01-261 6153

Wanna see a **GOOD** *Live Band*
see
TRANZISTA
Who headline the Herne Hill Half Moon
FRIDAY 7th NOV.

THE CRYSTAL PALACE
Anerley Hill, Upper Norwood, SE19
(Crystal Palace Roundabout)
Saturday 8th November
SPLODGENESSABOUNDS
Doors Open 8.00pm — *Fully Licensed Bar*

ARAGE AND

The President's Men (pictured above): 'Out In The Open', the first single by an emerging Aberdeen Band on **Oily Records** (6, Cedar Place, Aberdeen, AB2 35Z).

Melinda Carone (pictured left): 'Special Kinda Love, the first solo single by a former member of female lover's rock trio Brown Sugar on the **New Age Movements** label.

Edinburgh Rock

EDINBURGH'S Pop Aural records — a label at pains to point out they no longer go by the name of Fast Product — unleash a set of four singles this month, two by electronic popsters Drinking Electricity.

The first instalment of the quartet is out this week with a single from Boots For Dancing and the first of the Drinking Electricity 45's.

Boots are joined on their single 'Rain Song'/'Hesitate' by the former Rezillos guitarist and tunesmith John Callis. The

Boots are joined on their single 'Rain Song'/'Hesitate' by the former Rezillos guitarist and tunesmith John Callis. The Drinking Electricity 45 is an instrumental, topically titled 'Cruising Missiles'.

The second batch of the label's set of 'efficient accessories' for those long autumn nights includes the second Drinking Electricity record, a cover of the Flamin' Groovies' 'Shake Some Action', and a Restricted Code single.

The latter band, who are shortly to support The Human League on a mini-tour, were originally featured on the Glasgow compilation 'Second City Statics' and their single 'From the Top'/'First Night On' is their first on Pop Aural.

SINGLES

■ **Arthur 2-Stroke And The Chart Commandos**: 'Who Who Song' (Satallite Records, c/o **Anti-Pop**, 20 Biggmarket, Newcastle 1)

■ **Louder Animal Group**: 'The Fossil Record', the second single by Brighton band, available for 95p from **Ears Pop Products**, 113 Bonchurch Road, Brighton, and the usual outlets.

■ **The Manic Jabs**: 'Autophagous' **(Waldo's)**. The debut single from a new St Albans band.

■ **Dead Good Records** of Lincoln release the first in a series of six-track EP's this month. It is 'Nowhere Girl', a 12-inch by **B Movie**. Similar EPs by The Cigarettes and Sinking Ships follow early next year.

■ 'Boys And Girls Come Out To Play': An EP featuring a track apiece from six Coventry bands, **The Famous 5, Profile, The Human Cabbages, Homme De Terre, First Offence** and **The Clique**. Available for £1.25 from **Marion Fraser**, 6 Barn Close, Allesey Park, Coventry.

■ **David Bunny**: 'Not That Song Again', available for £1 from **Tangled Web Records**, 1351 London Road, London SW16.

■ **Theatre Of Hate**: 'Legion' **(SS Records**, 32 Alexander Street, London W2)

■ **Payola**: 'Money For Hype' **(NB Records**, 11 Ferrestone Road, Hornsey, London N8)

■ **The Puritans**: 'Cleopatra's Needle' (£1 from 2 Toronto Terrace, Lewes, East Sussex).

■ **Sister Sister**: 'Memo' **(Sister Sister Records**, 152 Muswell Hill Road, Muswell Hill, London N10)

■ **Cuban Heels**: 'Walk On Water' **(Cuba Libre**, c/o The Hellfire Club, basement 35, Carnarvon Street, Glasgow, Scotland)

■ **Monoconics**: 'Exit Stage Left' **(Onezone Records**, c/o Mason's Hall, Queen Street East, East End, Hendon, Sunderland)

■ **The Stingrays**: Four-track EP available from **Earache Records**, 'Stonehaven', Metton Road, Roughton, Norwich, Norfolk for £1.30.

■ **The Deaf Aids**: 'Heroes' **(Conspiracy Records)**

CASSETTES

■ **The Klingons**: 'Beamed Down By Starship Enterprise', a C30 available for £1.30 from **Synthetic Tapes**, 37 Doon Road, Kirkintilloch, Glasgow.

■ **Tee-Vees**: 'Fatman Crossing', a C10 single, available for £1 from **Pink Tape**, 90 Farley Hill, Luton.

■ 'Whatever Happened To Punk Rock': A compilation tape of Scottish punk bands available for 50p or a blank cassette/SAE from **Allan Brown**, 69 Glen Cannich, St Leonards, East Kilbride, Scotland. Bands featured are The Sinister Turkeys, Complex Society, Teenage Vice, Deft Jerks, Plastic Noise and The Electrix.

■ **Bizarre Steaks**: 'Coming To Terms With The Greenie', the group's second cassette album, available for £1.10 from 278 Priests Lane, Shenfield, Brentwood, Essex.

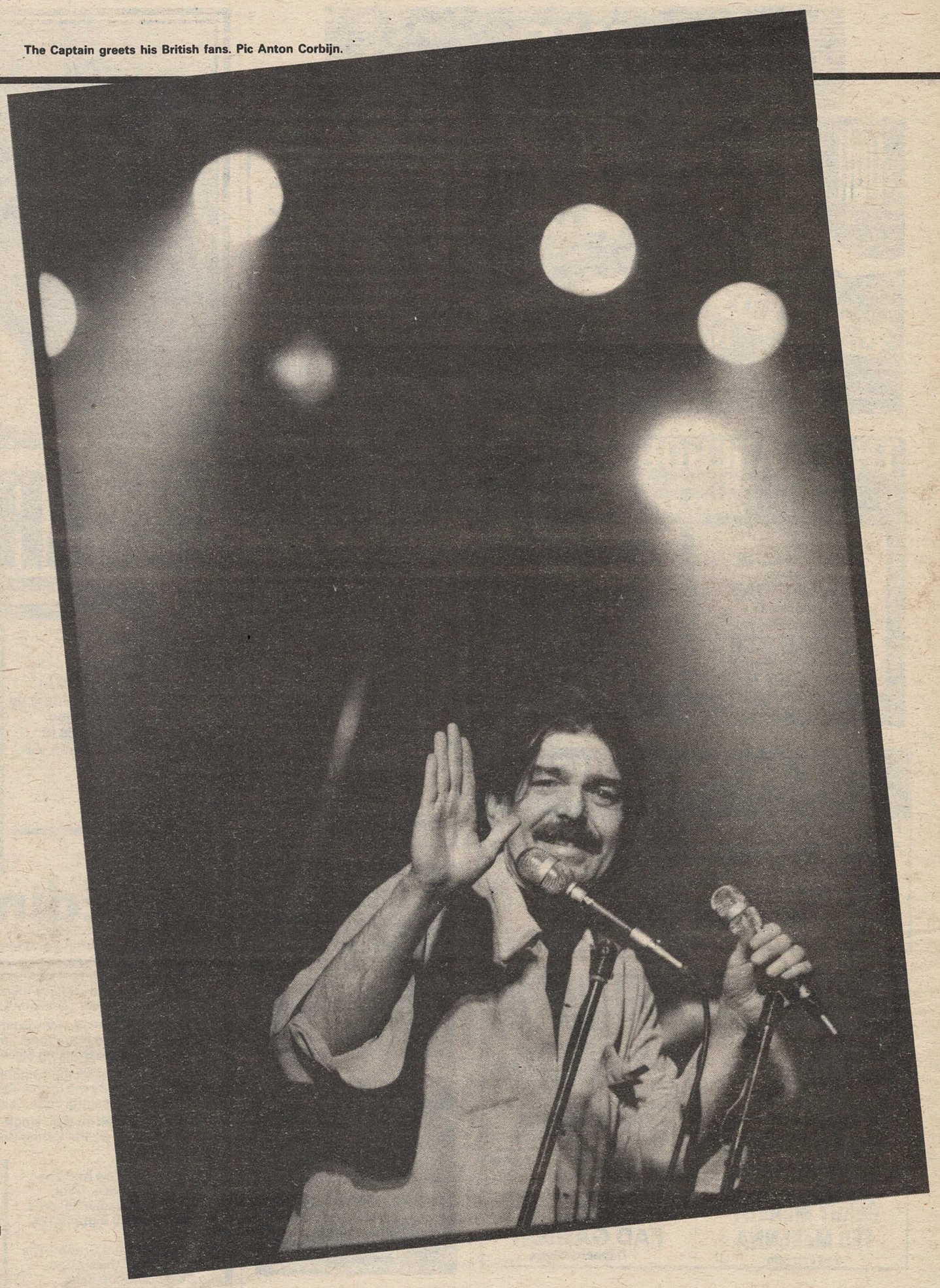
■ **New Seventh Music**: 'Tape Two Variable'. Available for a blank tape/SAE from **Ron Crowfoot**, 'Burford', Byways, Selsey, Chichester, Sussex.

Independent recording news compiled by Adrian Thrills

Harvey Goldsmith Entertainments and Marshall Arts present the only UK shows
The Acoustic Guitar Festival
John McLaughlin
Al Di Meola
Paco De Lucia
ROYAL ALBERT HALL
MONDAY 17 NOV 7.30 PM
£1.50 2.50 4.50 5.50 6.50
FROM RAH
(01-589 8212) & USUAL AGENTS, OR BY POST FROM RAH NOW.
(Gen. Manager. A.J. Charlton.)
BRIGHTON DOME
TUESDAY
18 NOV 7.30pm
£2.50 3.50 4.50
Tel 0273 682127

THAMES POLY, WOOLWICH SE18
Tel 01-855 0618/9
Saturday 8th November
THE ENID
£2.00 (Advance) £2.50 (Door)

LIVE!



The Captain greets his British fans. Pic Anton Corbijn.

Captain Beefheart And The Magic Band

Manchester

CAPTAIN Beefheart and his various Magic Bands have the habit of turning conventions on their heads. The essence of Don Van Vliet's performance rests in its refusal to be obvious.

For that reason he manages to be inspiring when others strive to be ingratiating; his musicians are always rehearsed to balance improvisation within familiar settings. When the results are good they never seem easy; if the mix isn't quite attuned to the singer's mood they can baffle and confuse.

Detractors of the Van Vliet sound and fury (there's anger in his songs and a lot of simple compassion) are happy to ridicule his music with charges of fraudulence, seeing the avant garde as an intellectual's excuse. Of course the singer never made those claims for himself.

Before a half-full Manchester Apollo the current Magic Band stamped its own personality on a complete breadth of material although comparisons and rock history were the last thing on the mind. (The habit of demanding certain numbers at specific times is a stupid trait.)

Eric Drew Feldman was first on, his bass solo for 'Hair Pie' an unaccompanied burst of savage noise. Other Magic Band members strolled out. Van Vliet clutched a plastic bag from Greenwich Village, a folder full of interest, and a bottle of white wine to which he referred most frequently.

Ahead of the times they launched into 'Nowadays A Woman's Gotta Hit A Man' with Feldman moving to keyboards and the mellotron which Van Vliet is so determined to integrate into his sound.

The double guitar front of Jeff Morris Tepper and Gary Snyder began to lock onto the highly strung retorts that begin life as distortion and become hypnotic, Van Vliet twisting and spitting the words of 'Ashtray Heart' with a venom that was quite at odds with his in-between songs self.

"I get confused," he mumbled after 'Best Batch Yet' and then mooched off into a corner while drummer Robert Williams led the charges against 'Safe As Milk', still a vital stroke of modern blues with those idiosyncratic hungry qualities that the singer admires in Howlin' Wolf.

Where other groups take a lull the Magic Band take off. Gary Lucas came on and played 'Flavour Bud Living', its taut high pitched finger picking attack stinging the skin like a swarm of bees. He returned later to recite 'One Man Sentence', a free form poem written for *Rolling Stone* in 1969.

The set veered hog wild, giving the lie to so called *classic* periods by being timeless rather than self-consciously contemporary, reminding the ears that in Beefheart's book there was always a knowledge of those other new waves, the frenetic jazz styles of the '50s and the more basic rock'n'roll that accompanied them. 'Dropout Boogie' was a good example of forces in collision.

Everyone got something they wanted, even if they didn't get it the way they wanted it. Van Vliet gave echoes of his acknowledged tour de force, 'Trout Mask Replica', with completely revamped versions of 'Sugar 'n' Spikes' and 'Veteran's Day Poppy', two interpretations of love and hate. More up to date he played brief snatches of soprano sax with an amateur's enthusiasm rather than a professional's jaundiced skill, tapped and smashed the Chinese Gongs during a mesmeric 'Sheriff Of Hong Kong'.

The excitement inherent in this show, with its muted lights and absence of artificial pacing, became apparent when you realised that Van Vliet treats his songs with impromptu affection. The fact that a lot of people had to hear 'Big Eyed Beans From Venus' last, as if to round out the evening and give it reverential meaning was therefore irrelevant.

The Magic Band even kicked the dust off the obvious.

Max Bell

Hi! Howzabout a singalongadon . . .

Shelley conducts orchesral manoeuvres. Pic David Corio.

Buzzcocks Au Pairs Orange Juice

Lyceum

CROWD'S in, lights out, band's on: Buzzcocks are GO.

'Why She's A Girl From The Chainstore' roars into action, Steve Diggle's hoarse rasp fights to stay on top and in control of this runaway juggernaut of a number. The result's a draw of sorts, but a messy one. All eyes swivel a yard or three to the right as Peter Shelley steps forward to take over. 'What Do I Get' and then 'Fast Cars' both skid along in the more time-honoured Buzzcockian fashion.

Just as the ears are adjusting comfortably to something vaguely like normality, Diggle is back and attacking his mike with the ferocious bellow of his 'Harmony In My Head', surely one of the most under-rated singles in a list that includes more than its fair share of those. Suddenly we're brought back up to date with Shelley's side of the last 45, 'Are Everything' — and again it seems the writing has lost its slippery quality. The song is heavy and ungainly, and clomps along rather wearily.

And so it goes.

Essentially the set's a ritual run-through of the well-loved Buzzcock back catalogue, interspersed with the very few additions which have appeared during a year when the band haven't been exactly hyper-active. It's as enjoyable as everybody expected it would be, but a little worrying to the extent that former glories should dominate the night as much as they do — both qualitatively and quantitatively.

So what stood out were songs like 'Ever Fallen In Love (With Someone You Shouldn't've)', 'Something's Gone Wrong Again', 'Noise Annoys', 'I Believe' and 'Love You More', all likeable slices from Shelley's hardcore romantic pop past. Less impressive were the 1980 contributions — the two most recent being his 'Strange Thing' and Diggle's 'Airwaves Dream' — where the inevitable Buzzcock appeal and cleverness gets all but buried underneath a massive avalanche of thrashing wall-to-wall guitars, with only the most turgid, drudge-like support from Messrs Maher and Garvey.

More generally, there's a tendency for their sets to settle too much at the one level — individually the songs are fine, but as the show progresses there are no extra reserves to draw upon, no hidden depths to be explored — and it more or less trundles on until the clock says it's time to stop, time for the arbitrary cut-off point. Lacking the idiot momentum of a Ramones, their act turns out as a whole that's never any more than the sum of its parts.

But to keep matters in perspective, it was, after all, a none-too-common opportunity to witness a superior band offering a selection of superior material and for that reason alone nobody need leave a Buzzcocks gig feeling cheated. It's conceivable that any sense of disappointment with the performance was attributable to the very triumph of the set before it — that of The Au Pairs.

If Buzzcocks suggest a group whose peak years have been passed, then The Au Pairs' current form is that of a band rejoicing in the conviction its time has finally come. They grow in confidence all the while, and tonight they played with spirit and attack and a sense of fun you couldn't miss.

Guitarists Lesley Woods and Paul Foad gave visual witness to the impulsive excitement flowing through the music, with a hectic display of non-stop dancing, through a clutch of songs that deserve a hearing of the very widest kind. Cover versions of 'Piece Of My Heart' and Bowie's 'Repetition' got a fresh, hard treatment that was entirely the group's own, matched in abrasive edge by intelligent originals like 'It's Obvious' and that tribute to the security forces, 'We Don't Torture'.

Finally, and first of all, were Glasgow's Orange Juice — another quartet who took to the Lyceum stage plainly intending to enjoy themselves whether anyone else joined in or not. A distinctly indistinct sound,

Weller ignores his. Pic Kevin Cummins.

Or a jamalamadingdong?

The Jam
The Piranhas

Manchester

THIS IS the modern world, pale and anaemic images for ghostly reality, dark emblems for pessimistic existence? Black guitars, white drums, black shirts, white trousers, white lights, black amps — The Jam's monochrome motifs? They stare out at Manchester's grey faces. They speak.

"You're very quiet tonight," moans Foxton.

"That's because they're cold and industrial," answers Weller.

He sounds faintly sympathetic, looks vaguely aloof. I'm analysing his every move.

This is also the absurd world, flourescent images for a kaleidoscopic fantasy, gaudy, slap-stick emblems for optimistic existence. A riot of colours are The Piranhas' brilliant motifs. They stare out at Manchester's grinning faces. They speak.

"This song's about having an ugly body. He wrote it, you can see why."

I don't need to analyse any of The Piranhas' silly moves. Theirs is simple, light-hearted entertainment, far more cheerful than it is demanding. They've created a happy little hit factory and will enjoy their facile *TOTP* success until the time comes for them to fade away. Nobody minds nor cares that they are currently successful and nobody will mind nor care when they vanish.

People do care about The Jam, they are something a bit special. People want to know what they do and why they do it. Sometimes they leave us baffled.

The Jam's own hit factory, though not half as happy as The Piranhas', is rather better established and is built on much stronger foundations. It has witnessed the band's steady artistic development, from the erratic naivety of 'In The City', to the matured accomplishment of the irreproachable 'Setting Sons' album. And with the controlled anger and fiery passion of the 'Eton Rifles / Going Underground' era marking their finest achievements to date, I earnestly anticipated their next move.

But then The Jam's normally efficient hit factory hiccupped and turned out the uncharacteristically weak 'Start', a shoddy product, bleak and dreary. I hated the single, despised the (undeserved) success it claimed as if by right. I worried about the shift of emphasis it supposedly represented. Were The Jam truly regressing into a meaningless period of sub-Beatle facsimile reproduction?

It seemed the band had extinguished their own fiery blaze, they had manufactured their own (portable) landscape of gloom. Tonight I thought they had brought it to Manchester . . . I was wrong. Sometimes they leave us baffled.

The first half of The Jam's current live set features a liberal scattering of new songs from the forthcoming album, 'Sound Effects', and, thankfully, 'Start' is perhaps the weakest of them all. The band have simplified their sound, instrumentation is uncomplicated yet precise and an appreciation of minimalism seems to have been nurtured. Now, with the emphasis apparently away from the instruments, the dual vocal harmonies of Weller and Foxton are more dominant and effective than ever before.

The colours begin to flood back to The Jam's world with the first of the new numbers, the snappy 'Dream Time', a transitional song that lingers somewhere between 'Setting Sons' and the material more characteristic of 'Sound Effects'. Other outstanding fresh compositions include the slow Beatle-esque ballad, 'Monday', and the scathingly satirical 'Pretty Green', with its vitriolic condemnation of capitalist greed.

But, for me, the best new offering of the night is delivered in the form of 'The Man In The Corner Shop' which captures The Jam at their bitterly ironic best as they spit out the refrain, *"God made all men equal, they know"* — a fiercely acidic hook.

Following this experimental first half-hour, the remainder of the evening is devoted to the usual rendering of The Jam's greatest hits — good to hear on the night, though boring to read about another day. I'd rather tell you that the stage is bathed in warm, glowing coloured light, flaming reds and burning ambers. I'd rather you know that this is still the Jam's modern world, incandescent images for caustic reality, scorching emblems for hellish / heavenly existence.

As long as they stay angry, I'm happy — hope you're happy too.

Mick Duffy

featuring some completely inaudible vocals from Edwyn Collins, meant that it was difficult to assess exactly how much the band does have going for it.

But they seemed under the impression that they're very good indeed, playing with a knockabout enthusiasm so infectious that it was entirely reasonable to give them the benefit of the doubt — and make a date to go and see them again in some more sympathetic setting.

Paul Du Noyer

Au Pairs conduct themselves impeccably. Pic David Corio.

World Saxophone Quartet

Roundhouse

YOU COULD feel the urge as these four men, resplendent in charcoal dress suits, strode onto the stage, each wailing through a saxophone as if exorcism was making a comeback. WSQ is a supergroup in jazz terms, but empty pretension and coasting on reputations find no place in their book.

Base camp was held by Hamiet Bluiett's bedrock baritone. The pugnacious Oliver Lake and spindle-shanked, sunken-eyed Julius Hemphill blew lacerating shafts of alto and soprano; David Murray honked and rolled and opened up the tenor's whole range.

From the start it was one headlong rush of invention. Flaring lines of counterpoint jostled with fondue-smooth harmonies; squalling bursts of pure sound spiralled up and away from a bass line as old as the blues. Any doubts as to impetus being lost through the absence of any rhythm section were dispelled by the superhuman drive each player generated.

The alterations in mood and timbre seemed without limits, the programme patterned like fingerprints, endless variation from a basic design. Not all saxophones, either: on one tune a swimming haze of flutes and bass clarinet. Wildly exciting solo features found each player plumbing gigantic reserves of imagination — especially invigorating were Murray's tumbling scrap with his tenor and Hemphill's tormented alto outing, a chilling roll-call of witches and devils.

The helter-skelter bravado that exploded out of the last number sent out a whiplash that made even this reporter drop his notebook.

And then they were gone.

Traditions melt and fuse again in WSQ's playing. This was spellbinding music of dumbfounding power and resource. It's time to put up or shut up in the dizzy new world of jazz; and these cats are already in another dimension.

Richard Cook

Oregon

Roundhouse

MAYBE I just needed a new pair of ears at the end of an enthralling week of live music, but I left Oregon's debut English gig disappointed.

This group always seemed the only hope for an Indo-American fusion. Notions of studio-bound academics were also banished by the captivating 'In Concert' for Vanguard, easily their best album. Expectations were naturally high.

Individual fettle seemed up to scratch. Paul McCandless' studious oboe and bass clarinet were tempered by a wiry impishness as Ralph Towner played dreamy piano, sent chiming volleys of notes ringing from his 12-string or worked chord sequences of fingerbusting complexity. Glenn Moore's oily acoustic bass had sufficient muscle to stop the music drifting away on scented clouds and the touchstone member, shiny-pated Collin Walcott, sent fingers flipping over a row of tablas, summoning resonances and inner voicings that belied their source.

Yet it never really came together.

Towner compositions like 'Junebug' and 'Yellow Bell' mix a beatific purity with original melodic thinking but the readings given were too perfunctory to make them dance as they should. Two duets, 'Hawaiian Shuffle', a sort of wacky vaudeville blues pastiche for bass and bass clarinet, and a burring guitar and thumb piano excursion, were over-extended and tainted with an affected abrasiveness.

All the more frustrating, then, when the chemistry finally worked on the closing 'Witchi-Tai-To'. Walcott at last picked up his shamefully under-used sitar (on which he once recorded Stevie Wonder's 'Sir Duke') and the group flew through Him Pepper's enchanting theme with something approaching abandon, kept up in the encore of 'Yet To Be'.

Could be that tiredness at the end of a long European jaunt contributed, but Oregon's music has had its freshness sapped.

Richard Cook

TEEN SPRINGSTEEN

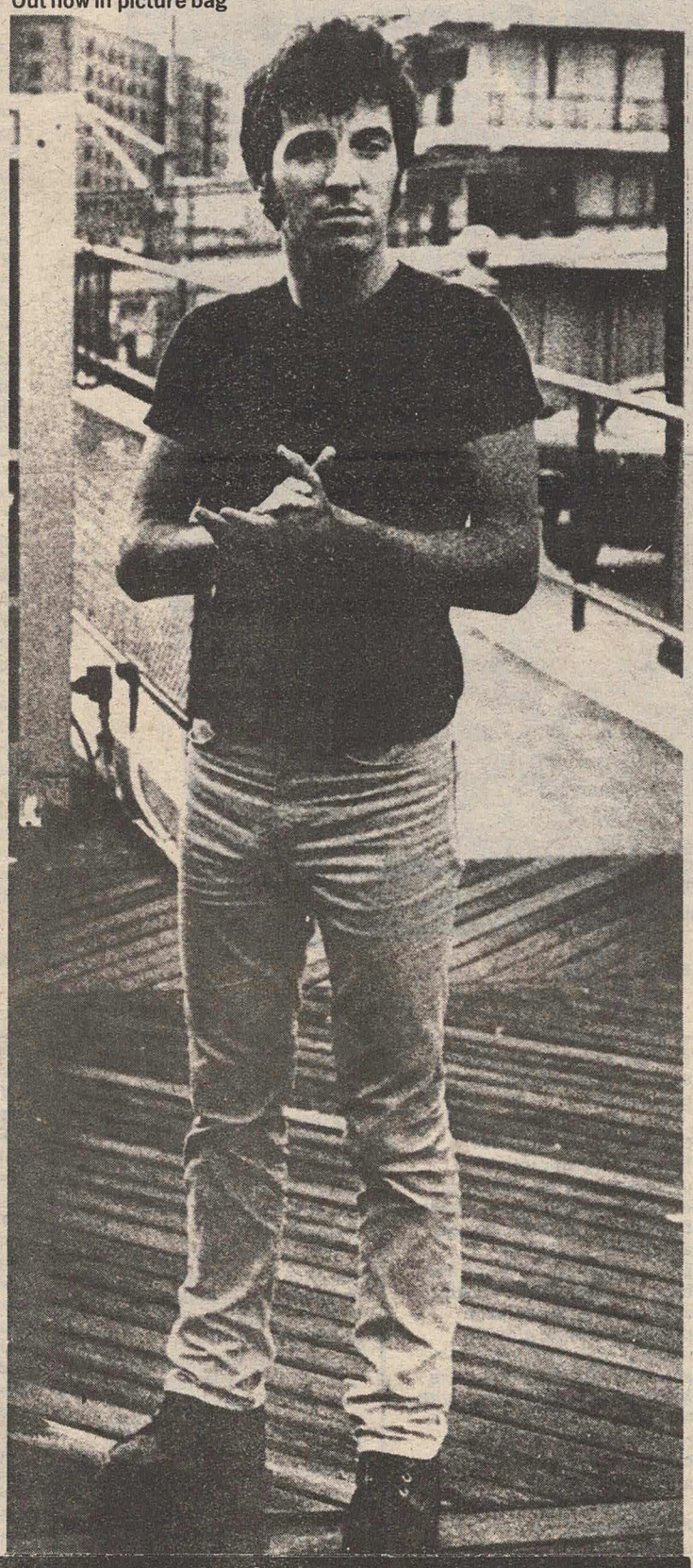
BRUCE Springsteen

Single
HUNGRY HEART
9309

Taken from the hit album and cassette 'THE RIVER'

'B' SIDE
HELD UP WITHOUT A GUN
Unavailable elsewhere

Out now in picture bag



In stock at all Virgin branches at only 95p

Rockpile

Manchester

HUSH. STEP quietly, the people are asleep. In a half-empty Manchester University hall, 800 Rockpile fans sit on the floor, motionless and dumb. The gently piped music of the Beverly Brothers filters through the giant and daunting PA speakers and floats giddily around the sleepers heads, soothing them in their doze. . . and all is still.

Support band, The Polecats, arrive on stage, unnoticed. They sing and dance to the beat of their highly entertaining rockabilly bop, but the PA is turned down oh-so low, so they are hardly heard. And though they're dazzlingly dressed in colourful '50s style clothes, the sleepers are still too heavy-eyed to be affected even by this vividly intense visual image. The Polecats leave the stage.

Listen.

There is a ripple of cricket match applause from a less drowsy few who are slowly beginning to rouse themselves from their slumber. But despite their token polite acknowledgement, they are glad the support act have finished. For now the time is near.

Each year Rockpile come to Manchester. Timeless Rockpile, bringing music that never alters, rock and roll that never develops — only ages.

All year their fans wait to see them, to hear them, to worship them. They pompously snub the coquettish five minute fads that this business loves to breed. They remain religiously loyal to Rockpile's holy cause. They swear by it, live by it. They close their minds to all else. . . and go to sleep.

More followers have now descended upon the hall; it is full, bustling and noisy. All the sleepers have awakened; they are refreshed and have become excited. The house lights are inevitably dimmed. The moment has arrived. They come. First, underlings Bremner and Williams — we must wait a few more seconds for the real heroes — and then Edmunds and Lowe step out to cheers of adoration.

I depise their fans' gratuitous doting, their easy acceptance and unquestioning adulation. Dave Edmunds and Nick Lowe — each one a Jesus of Cool?

For me their God-like aura shines not so bright. To me they are merely the Morecambe and Wise of rock.

Like those two ageing TV comedians, Edmunds and Lowe have sometimes been acknowledged as masters of their art. Someday, yesterday, they could do no wrong, producing classic (safe) pop and rock and roll as easily as Morecambe and Wise once produced classic (safe) comedy. But today, as with Eric 'n' Ernie, the edge has gone, the sparkle dulled, they

The Joke Youth (right) and Geordie. Pic Bryn Jones.

Plague of

Killing Joke

Derby

KILLING Joke's singer Jaz comes to the front of the stage and with careful contempt aims a jet of spittle at his audience.

That one gesture, rewarded by a feeble, reciprocatory shower, seemed to sum up the condescension, calculation, the sense of living up to limited expectations, of the whole show.

For this was the night of the living dead, stalked by the ghosts of punk past and by the pale shadows of its former glory.

Killing Joke have taken the movement a step further from the mindless enthusiasm of slavish drudges like UK Subs. They've kept the crowd-pullers like the visual appearance and the empty "uncompromising" ethos, and added just a touch of spurious moderne mystery.

Bass player Youth and guitarist Geordie stand like zombies, faces as chilly as moonlit marble as they exchange slow, empty glances or stare out, expressionless, at the audience. Hair blond and bleached or black and greased, they make a pair of stylish, lifeless statues, an artist's impression of mass-appeal modern punk.

Hidden in the grey gloom behind them, drummer Paul smashes impassively. The only animation on stage is provided by Jaz who crouches behind his synthesizer, making staggering forays like a Neanderthal man gripped by a gesturing, gibbering fury. Bared teeth stress the hate in his face as he stiffly exhorts the crowd to share his cynicism.

Listening to their music is a bit like moving through a Kafkaesque nightmare: a wearing wall of sound that bars all exits, full of futile action and helpless foreboding.

It is hopelessness celebrated in the worst possible way; the sound track of a generation who wait grimly for the bomb to fall because in this economic climate it expects nothing more. School leaver dole-queues and squashed expectations breed fatalistic notions of a nuclear no-future.

While there's still a massive market for mail-order bum-flaps and bondage, punk is no longer a symbol of rage and rebellion but the sheer despair of a lack of self-respect, distinguished only from HM in that it more openly displays its sores in its dress like exhibiting some shocking deformity.

The four puppets on stage drum out their pessimistic, brutal mutations. Musically they're adequate, sometimes more so. Superficially taut and tense with an extra dimension of synth, their sound is a bit like early Banshees without the thrilling, amoral imagination. Songs like 'Requiem', 'War Dance', 'Bloodsport' and 'Primitive' are inarticulate anthems that only illustrate the malaise without indication of cause or cure, grinding the listener's nose deeper into the dirt.

It's the absolute joylessness of the spectacle that's new, so that even the act of entertainment embodied in appearing on a stage seems as excruciating as a forced grin. It all comes out like a choked denunciation, a smothered admission of bitter defeat.

Without knowing it, Killing Joke have given up even the ghost.

Lynn Hanna

the punk Zombies

seem hopelessly ignorant of their own artistic impotence that has accompanied their advancing years.

They grow old less than gracefully, only pathetic shadows of their former selves. I wish they'd give up, retire in style and with respect — before some rude push sends them involuntarily falling and crashing to earth. I feel quite strongly about this, but tonight I'm outnumbered 1500-1.

Rockpile's ardent disciples marvel at the band's technical mastery and deftly skilled musicianship. They love to hear all the old favourites — 'Queen Of Hearts', 'I Hear You Knocking', 'Girls Talk', 'Singing the Blues' — and listen attentively to the material from the new album, 'Seconds of Pleasure'. Yet they are unresponsive to the unfamiliar songs, to such an extent that Lowe even apologises for playing them.

"But we have been playing the same set for the past three years," he reasons.

They could have played that same set tonight. And again next year. Their fans don't want change, don't need challenge. They want the predictable, they want to be able to rely on the steady and stable comfort of their perennial Rockpile romance.

After the third encore, some greasy Rockpile addict who has seen me scribbling the odd note approaches.

"You reviewin' this then?"

I nod begrudgingly.

"Then just write 'fuckin' brilliant!'"

And then he went away — with all the other Rockpile fans — and closed his eyes and his ears. . . and went to sleep.

Mick Duffy

MARK ASHTON'S
NEW SINGLE
POLITICAL MADNESS

Political Madness
Political Madness
is happening
Is happening again
Political Madness
Who'll get the vote

To some an expression
To others a joke
The greatest actor
For the biggest stage
This is what you call
A political age

A.R.K.
Produced by Kaye Griffiths

NEW 12" SINGLE
PRODUCED BY MARTIN HANNETT AND BASEMENT 5

BASEMENT 5

BASEMENT 5 IN

BASEMENT 5 IN DUB

LIMITED EDITION – £2.50

ISLAND

IPR 2038

Positive Noise Those French Girls

Edinburgh

IDENTITY crisis rock: a contemporary problem.

In the madcap world of rock'n'roll it can be easy to get sidetracked. With all kinds of new things (and old things in disguise) rushing by faster and faster all the time anyone could hook on and drag you off to a cultural maze. Bands who had thought they were in a race will, for various reasons (age/seclusion/delusions of grandeur), eventually give up. Others, whether too easily influenced, or afflicted with poor self-image, get lost before starting.

Thus, at one extreme, we have those unfortunates so overwhelmed by inferiority complex and admiration that they base their entire life and art on, say, Dylan, Siouxsie or second from the left in Dion and the Belmonts (see *Oh Boy*). From there we move past all the bar bands, HM groups, American groups, and plain *second-raters* on up to the rare category where you can find Positive Noise and Those French Girls.

Ross Middleton doing his Devoto. Pic Robert Sharp.

Rarefied P. Noise

Neither of these groups could be considered untalented. Both have prolific, charismatic frontmen. Yet, despite all the creativity struggling to get out, they remain trapped by their influences.

The difference between these two and most copyist bands, apart from talent, is that they recognise the problem and are fighting against it. (Announcements that "Everything's changed — a completely new set" are frequent from both.) Occasionally there's some minor progression, but basically they're just chasing themselves in circles. The trick is not to think too much when you're trying to be natural.

TFG are playing a new set tonight. This time they want to be taken seriously, just like a real rock group: stepladders (posing props), Golden Delicious (for amp ornamentation, audience bombardment, eating), masks and dumb theatrics are a thing of the past.

TFG are no *fun* any more.

Descended from the Russian folk-song style of an earlier number, 'The Donkey Boys', the new songs sound like the soundtrack of a *Fiddler On The Roof* production staged by whoever did *Rocky Horror Show*. Topol in platform boots and a corset?

No doubt, after longer acquaintance, the songs will prove to be upholding the consistent quality normally attained in vocalist/composer Sean's work. But for TFG it

R.I.P.

Pray one minute silence for NME-as-we-know-it. We've chucked everything up in the air for next week's issue, and however it comes down, well . . . that's yer new NME.

NME. SOUND AND REVISION.

Dartington

Music in the community
Dartington College of Arts offers a two-year Diploma of Higher Education (CNAA) in Music in the Community.

Rock, jazz, folk, classical and non-Western musics are studied and practiced, and find expression in both rural and urban communities.

Apply now for admission in September 1981 to:
Admissions Secretary, (ref.N.),
Dartington College of Arts,
Totnes, Devon.
Tel: Totnes (0803) 862224

More courses next week, but apply now to avoid disappointment

EDUCATIONAL OPPORTUNITIES

LA SAINTE UNION COLLEGE OF HIGHER EDUCATION
(University of Southampton)

A beautiful campus with excellent facilities including a modern indoor swimming pool.

Courses offered jointly with Southampton College of H.E.

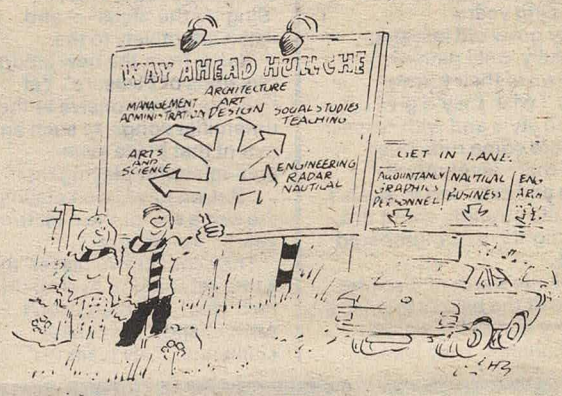
B.A. Honours in Modern Languages & European Studies (3 years)

B.Ed (3 years Ordinary, 4 years Honours) — for teaching careers.

Dip H.E. in Modern English & American Studies (2 years with third year outlets for an Honours B.A.)

Other degrees.
Bachelor of Theology (3 years)

For further details write to the Registrar (NME), LSU College of H.E., The Avenue, Southampton SO9 5HB. Tel (0703) 28761.



THIS COULD BE THE HIGH ROAD TO YOUR FUTURE

If you know where you want to be in life or if you are still trying to decide which directions to take — you'll be welcome at HCHE. The courses offered cover a broad range of disciplines and provide you with the maximum amount of choice when it comes to starting out on your career.

Diploma of Higher Education
A two year degree level course which permits direct movement to the final part of five honours degrees. An option in Mass Communication in Society now also presents a unique opportunity to study broadcasting and the press. Two A levels for entry.

BA (Hons) Combined Studies
Geography or Biology or Literature or Religious Studies in combination with a modern Socio-History course, with selection of specialist subject made at the end of the first year. The three year course requires two A levels for entry.

BA (Hons) Business Studies
A four year course offering options in Marketing or Personnel or Finance and Accounting with one full year spent in a salaried business placement. Two A levels plus O level Maths for entry.

BA Secretarial Studies
The first in England and Wales this three year course includes the study of modern office technology, business functions, social and secretarial skills to equip secretarial graduates for tomorrow's business world. Two A levels for entry.

BA (Hons) Social Science
Options in Social and Legal Studies or Social and Economic Studies are offered on this three year course. Two A levels for entry.

BEd (Hons) Secondary Years
BEd (Hons) Primary and Middle Years
BEd (Hons) Mentally Handicapped Children
The emphasis in these four year courses is upon professionalism which is assured through a continuous school based experience programme. Two A levels, plus English and Maths at O level, for entry.

BA Architecture
A system of project based education provides a unique stimulus on this three year course with specialisms in Housing, Alternative Technology, Urban Design, The Co-op, Rural Planning, Building Design, Landscape/Landuse etc. Two relevant A levels for entry.

HND Business Studies
Taken over two years full time or three years sandwich the wide range of course options includes Agricultural Business, Data Processing and Computers, Business Management and Technology etc. One A level for entry.

HND Engineering
A three year sandwich course that provides exemptions from Part I professional exams and entry to postgraduate engineering studies at University. A level Maths or Physics for entry, both of which must have been studied to A level.

AND MANY MORE . . . CONTACT

HULL COLLEGE OF HIGHER EDUCATION
Dept 415, Cottingham Road, Hull HU6 7RT

The POLYTECHNIC WOLVERHAMPTON

Take time to read this..... It could change your future

At The Polytechnic, Wolverhampton, we offer a comprehensive selection of degree, diploma, professional and technical courses, with entry levels ranging from post 'A' level to post graduate. We have also places for mature people who lack academic qualifications but are strongly motivated towards study.

Your course could be full-time, sandwich, part-time or block release. Whichever way you choose to study, a course taken here will help you gain those all-important qualifications that the best employers look for these days and should give your career a significant boost.

At Wolverhampton we place emphasis upon the application of knowledge to solve the types of problems that you will be likely to face in working life and we believe that facilities at this Polytechnic are outstanding. New forms of education technology are introduced as they emerge; a microprocessor laboratory has recently been installed and other laboratory equipment is constantly up-dated. A new computer centre incorporates the latest in hardware design and its 75 terminals provide practical computer experience for all students whatever their subject.

On the social side, there's an active students' union, a students' advisory service that can help with just about any query or problem, extensive sports facilities, TV rooms, bars, shops and much more.

We have 1300 modern study-bedrooms and are able to offer a hostel place to all first year students living away from home who have accepted a definite offer up to one week before the commencement of their course.

In fact at Wolverhampton you'll find an atmosphere of concern and encouragement that we believe is essential for your ultimate success.

Our courses which are grouped in the Faculties of Art and Design, Education, Engineering, Humanities, Science and Social Science include 27 first degrees, several of which are linked to the higher degrees of MA, MPhil, PhD and MSc. 23 different Diploma courses are directly related to professions. The interdisciplinary 2 year Diploma of Higher Education offers a wide range of study areas and is allied to a special 1 year BA Honours degree. A number of professional Certificate courses particularly for teachers and engineers complete the wide range of study programmes offered.

Our prospectus explains everything in detail.
Send for it now to
The Academic Registrar, Dept. 109/B,
The Polytechnic,
Wolverhampton, WV1 1SB.
Tel: (0902) 710654/27371/28521 Ansaphone evenings and weekends.

Learn for Life
at The Polytechnic Wolverhampton

seems a step sideways rather than forwards. 'Judy Teen' to 'Sebastian', they remain firmly rooted in 1972.

Concentrating on songs like 'Regular Sex', 'Peppermint Lipstick' and 'Girls Of Glass' (all at least a year old), which accelerated and brightened their set towards the end, TFG retain the potential to achieve a string of hit singles. Otherwise, after two years together, it may take some final ignominy to bring attention their way.

Like being declared Scotland's answer to Spandau Ballet . . .

Positive Noise are taken more seriously merely for having influences a few more years up to date, though those influences are even more conspicuous than with TFG. But at least vocalist Ross Middleton has humour and honesty enough to parody himself with an occasional deliberate impersonation of Howard Devoto or Ian Curtis.

Again the quality of their material lifts them beyond easy dismissal. P.Noise songs are memorable and distinctive; obvious products of care and thought, not without originality, but constrained by their susceptibility to whatever current infatuations. At present Ross is still recovering from the effect of not having written 'Transmission'.

At this stage P.Noise are about as good as they could be without being challenging or innovative in any way. That is impressive enough considering their lack of experience, and will probably be enough to ensure acclaim from those who prefer 'safe' music.

If they ever find what they're struggling for that'll be something worth all the trouble.

Glenn Gibson

FIRST TIME IN U.K.
ELVIS DOLLAR BILLS

You've heard about them you've read about them. NOW you can get them for the first time, these beautiful commemorative keepsakes of Elvis, that are sure to become collectors items, are at last available direct to you. The King is gone, but not forgotten, he's immortalised forever in these unique Elvis Dollar Bills that make a very special keepsake. Frame them, save them, they're extra special, a must for every true Elvis fan, the ideal tribute to complete your collection. It can't be complete without them. SEND NOW and take advantage of our introductory offer. ONLY £1.25 each, 2 or more ONLY £1.00 each (inc P&P) (order by letter). *Send cheque/PO payable to* **HOUSE OF FABRINI, 10 Buttermere Close, Folkestone, Kent.** *Allow 7 days for delivery.* Trade inquiries welcome.

A FULLY LINED CANVAS BIKE JACKET WITH HEAVY ZIPS. EXACTLY AS OUR FAMOUS LEATHER ONE. IN ALL BLACK OR BLACK WITH RED OR TARTAN CONTRAST LAPELS AND POCKET EDGES AND STRAPS IN SIZES 36-38-40 COSTS £18.99 + 75p P&P. SO SEND FULL DETAILS ESPECIALLY SIZE AND YOUR ADDRESS WITH A CHEQUE OR CROSSED P.O. PAYABLE TO FAB GEAR OR SEND FOR THE FAMOUS BLACK LEATHER ONE FOR £49.00 POST FREE OR GET THE FAMOUS M/O SHEET BY SENDING AN S.A.E. OR VISIT FAMOUS X CLOTHES SAME ADDRESS.

TO ADVERTISE IN THE MAIL ORDER SECTION PHONE CHRIS ON 01-261 6172

PRIESTLEY'S T-SHIRTS

Silkscreened T's and Sweats
Bands/Tours supplied wholesale orders.

Adam Ant
Adam Ant 'Young Parisians'
Adam + Ants Bondage Pic.
Dead Kennedy's
Crass
Spizz Runner
Young Marble Giants
Echo And The Bunnymen
Ultravox (3 into 1)
Ultravox Photos
Velvet Underground
Dexy's Midnight Runners
Monochrome Set
Human League
Psychedelic Furs
Original Mirrors
Joy Division
Orchestral Manoeuvres
Tronics
Basement 5
Killing Joke
Yellow Magic Orchestra
Delta 5
Throbbing Gristle
The Cure
The Passions
Toyah (Logo)
Toyah (Bird In Flight)
The Damned
Clash (White Man Gun)
Clash Photo
God Save The Queen
Pil Logo + Photos
Cockney Rejects (Photo)
Cockney Rejects (Ruck)
Cockney Rejects (Ready For Anything)
Exploited
Angelic Upstarts
Souxsie (Stage)
Siouxsie (Leaning)
The Jam
Paul Weller
Sid + Nancy
Sid (Cowboys)
UK Subs
SLF Fingers
SLF Flame
SLF Guts
SLF Heroes
Gang Of Four (Logo)
Gang Of Four (Photo)
Ramones (Rocket to Russia)
David Bowie (Low)
David Bowie (LP Covers)
Iggy (Stage Photo)
Iggy (Metallic KO)
Lou Reed (St. Hassle)
Magazine
Red Noise
ATV (Vibing)
999 (Ticket Logo)
New York Dolls
Johnny Thunders
Heartbreakers
Only Ones (Rose)
Only Ones (Serpent)
Only Ones (Serpent)
Only One (Baby's Got A Gun)
Only Ones (Trouble In The World)
Fashion
Madness
Specials
Selecter
B52's
Devo
Bob Marley
Wire 154
Priestley's Boy

Kids T's 26/28, 30/32 - £3.00 Adult T's, S.M.L. - £4.00, Adult American Sweats, S.M.L. - £7.50
Send SAE for full design list with photos
Postage free UK only
Sterling cheques, P.O.'s, I.M.O.'s only
No Irish P.O.'s Accepted.
Foreign orders add 50p postage
PRIESTLEY'S T-SHIRTS 36, BOOTHAM YORK TEL 0904-23114

Real Leather Bike Jackets

DIRECT FROM THE MANUFACTURER
ONLY **£45.50**

These jackets are in black leather, with zip cuffs, five zipper pockets, wrapover front and quilt lined for extra warmth in sizes 34" to 44" chest for **£45.50** post free. Same jacket with fringes across back and down the sleeves for **£49.50** post free.

Send cheques or postal orders to:
D. & G. Leatherwear
Unit 3, Recovery house
Sheffield Rd.
Barnsley

★ NEW POSTERS!

SIOUXSIE £1.60
BRANDO B/W £1.20
McQUEEN B/W £1.20
REAL LIFE-SIZE MARILYN B/W £2.25
COLOUR MARILYN (Stockings) £1.95
NEW BOWIE (Face) £1.35
PLAYBOY '81 CALENDAR £1.95
NEW GIANT MARILYN No2. £2.85
NEW OLIVIA XANADU POSTER £1.95
HAZEL O'CONNOR £1.40

CARDS & POSTERS
22 Moor Street,
Queensway, Birmingham 4
Add 45p p&p for up to 2 poster + 5p for each extra one

CHINESE QUILTED JACKET £9.95 + £1.00 P&P
The Chinese look? A cotton quilted peg buttoned, front patch pckets. Colours: Black, maroon, purple, navy and natural. His 32"-38", hers 32"-38" bust. Please state size and alternative colour.

CHEESECLOTH KURTA Only £2.90+25p p&p
A good quality white natural cheesecloth Kurta with white embroidery. Chest size 26-44, girls 28-44. Him state chest size, her, state bust size.

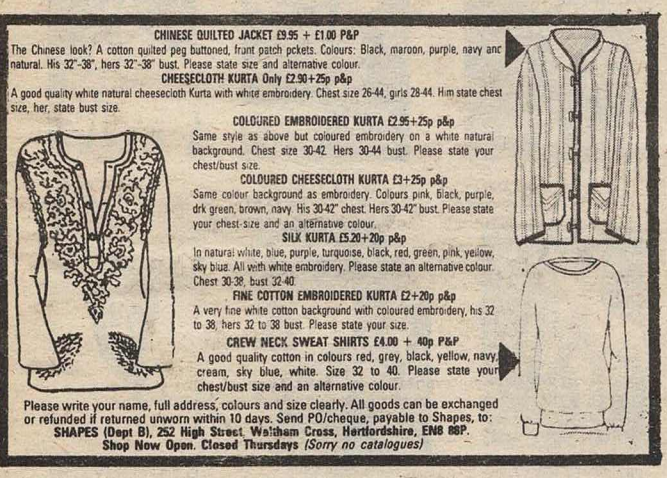
COLOURED EMBROIDERED KURTA £2.95+25p p&p
Same style as above but coloured embroidery on a white natural background. Chest size 30-42. Hers 30-44 bust. Please state your chest/bust size.

COLOURED CHEESECLOTH KURTA £3+25p p&p
Same colour background as embroidery. Colours pink, Black, purple, drk green, brown, navy. His 30-42" chest. Hers 30-42" bust. Please state your chest-size and an alternative colour.

SILK KURTA £5.20+20p p&p
In natural white, blue, purple, turquoise, black, red, green, pink, yellow, sky blue. All with white embroidery. Please state an alternative colour. Chest 30-38, bust 32-40

FINE COTTON EMBROIDERED KURTA £2+20p p&p
A very fine white cotton background with coloured embroidery, his 32 to 38, hers 32 to 38 bust. Please state your size.

CREW NECK SWEAT SHIRTS £4.00 + 40p P&P
A good quality cotton in colours red, grey, black, yellow, navy, cream, sky blue, white. Size 32 to 40. Please state your chest/bust size and an alternative colour.



Please write your name, full address, colours and size clearly. All goods can be exchanged or refunded if returned unworn within 10 days. Send PO/cheque, payable to Shapes, to:
SHAPES (Dept B), 252 High Street, Waltham Cross, Hertfordshire, EN8 8BP.
Shop Now Open. Closed Thursdays *(Sorry no catalogues)*

I-FFICIAL BEAT MERCHANDISE

T-Shirts; STAND DOWN MARGRET or BEAT GIRL £3 each inc P&P

Make cheques payable to Beat Merchandise,

PO Box 320
Manilla Road,
Birmingham B29 7PR

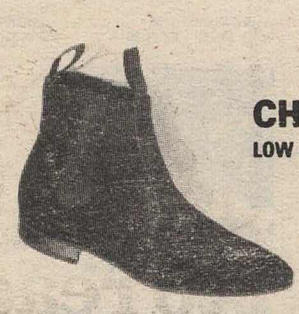
SKINHEAD COAT
GOOD COATS THESE
BLACK or NAVY MELTON OVERCOATS
£27.50 INC P&P
RED LINING & PARROT
SIZES 32"-42"
CHEQUES - P.O.s - TO: THE ALIEN
20, CORPORATION ST., BOLTON LANCS
ALLOW 10 DAYS DELIVERY - ENGLISH MADE
MONEY REFUNDED IF NOT SATISFIED

ONE STEP BEYOND

THE JAM SHOE

In: Black Suede + White
Red Suede + White
Blue Suede + White
Grey Suede + Grey
and "Union Jacks" in Red + Blue
Suede + White

£15.99 + £1 P&P



CHELSEA BOOTS

LOW HEELS — PLAIN FRONT

In: Black Suede
Burgundy Suede
Red Suede
Electric Blue Suede
Bright Green Suede
Black Leather
White Leather

£17.99 + £1 P&P

CHELSEA BOOTS

CUBAN HEELS — SEAMED FRONT

COLOURS — SAME AS ABOVE
When ordering please state Cuban Heel or Low Heel

£17.99 + £1 P&P

Cheques P/O to:

SHELLYS SHOES

Send to: **SHELLY'S SHOES, 146 KINGS ROAD, LONDON S.W.3**

All Styles and Others Available at Other Branches:
21 FOUBERTS PLACE (Carnaby Street), W.1.
113 OXFORD STREET, W.1.
10 CHURCH STREET, KENSINGTON.
89 SEVEN SISTERS ROAD, HOLLOWAY.
KING STREET, HAMMERSMITH.
HIGH ROAD, KILBURN AND HIGH STREET, DEPTFORD.

POST FREE MAIL ORDER. PUNK, MOD, AND NEW WAVE CLOTHING

ORIGINAL BONDAGE TROUSERS complete with straps, D-rings, bumflap etc. Sizes 26, 28, 30, 32 in TARTAN — RED, GREEN or BLACK £14.95. DRILL — BLACK OR WHITE £14.95.

BONDAGE JACKET. Sizes small, med, lge. Available in same colours as trousers £19.50.

Please state second colour choice where possible. Money cheerfully refunded if not satidfied. Sorry — no lists or catalogue. Absolutely no enquiries replied to, unless accompanied by SAE. Overseas orders — can only be accepted from Europe and must be pre-paid by International Money Order and £1 per item added for postage.
Cheques/P.O.s should be crossed and payable to— P. LEACH,
50D REDCLIFFE GARDENS,
CHELSEA, LONDON SW10

SPACE INVADERS

Hand held 2 game machine with integral screen. Invaders move across the screen, gradually advancing on one of your 4 laser cannons. Score one point for an invader & five for a UFO. 2 levels of difficulty. Incl. blockbuster game.

Please make cheque/ P. O. payable to:-

£23.95 Pigs Might Fly,' PO Box 22,
Alloa Road, Ilford, Essex IG3 9SS
Allow 21 days delivery

Outstanding value EXOTIC BRIEFS For men.

GIGOLO Very brief posing pouch backless with an under elastic G string Great under tight trousers no visible outline Yellow, blue nylon or see through white Sizes S M L £1.45 each £2.60 two pairs £3.60 three pairs

PARISIENNE Continental cut in stretch nylon with narrow high fitting sides for that long leg look Highly recommended Black blue red white Sizes S M L £2.45 each £4.45 two pairs £6.00 three pairs

ERROL Fantastic new backless pouch specially moulded padding for a really masculine outline Stunning effect! In shiny trifobal Red black flesh Sizes S M L £3.25 each £5.50 two pairs £7.75 three pairs

All briefs guaranteed top quality Complete refund if not 100% delighted FREE brochure full of exciting styles with every order or send 2 x 12p stamps for brochure only State waist size when ordering Add 25p P&P to orders
VERY FAST SERVICE

KINIKI Dept. N. 11 Boma Road, Tranthams, Stoke-on-Trent, ST4 8EA

HARLEQUIN

(Dept NME)
68 St. Petersgate, Stockport SK1

Books — *Postage in Brackets.*

THE CLASH — Before & After	£4.50 (70)
XANADU — A Marvel Comic Special	£1.95 (25)
MARC BOLAN BIOGRAPHY	£2.50 (25)
QUEEN TOUR OF JAPAN (In Japanese)	£5.95 (80)
BEATLES FOREVER (U.S.A. Collectors Mag)	£1.95 (30)
JAPAN — A Music Life Special	£5.95 (80)
JAPAN — In Japan (Japanese)	£5.95 (80)
KATE BUSH BIOGRAPHY	95p (65)
BLONDIE ILLUSTRATED	£3.95 (65)
BLONDIE ANTHOLOGY	£5.25 (85)
GENESIS — I Know What I Like	£7.95 (85)
PINK FLOYD — A Visual Documentary	£5.95 (85)
WINGS OVER THE U.S.A.	£3.25 (65)
SEX PISTOLS FILE	£2.50 (60)
PISTOLS SWINDLE POSTER MAG	£1 (25)
SIOUXSIE AND BANSHEES SONGBOOK	£2.25 (60)
KISS — Music Life Special Japanese	£6.95 (70)
KISS — Encyclopedia Japanese	£6.95 (70)
JOHN LENNON — One Day At A Time	£3.95 (65)
POLICE — Released	£3.95 (65)
ROCK PRIMER	£1.95 (40)
BOWIE — Discography Of A Generalist	£8.25 (70)
BOWIE — Floorshow Programme	£2.95 (30)
BOWIE — In His Own Words	£2.95 (70)
BOWIE BIOGRAPHY (70 plus pages)	£2.95 (25)
BOWIE — His Private Life. Japanese	£6.95 (70)
BOWIE — Fold Out Photo Set	95p (30)
BOWIE — Photo Mag (inc. poster)	£1.25 (30)
THE JAM — Biography	£3.95 (65)

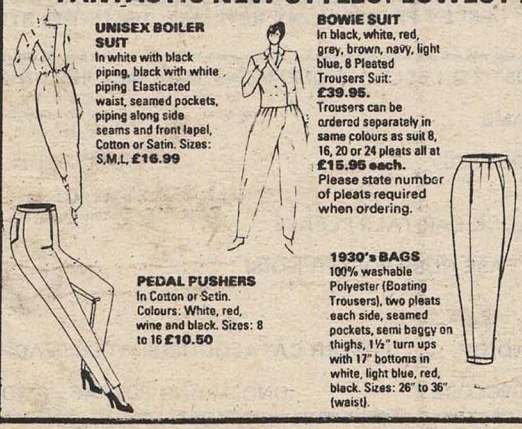
Free list of Books, Badges, T-Shirts, Posters, Photos, Please send large S.A.E.

ABC
London's Leading Motor Cycle Clothing Centre

Look like a winner with the really unique range of Motor Cycle Clothing from ABC. You won't find a wider choice anywhere of imported leather suits and jackets from the U.S and Europe, plus the finest quality U.K. brand names. And there's quite a selection of U.K. and imported helmets, other gear, helmets, overboots, mitts etc. and boots at value for money prices.

231 Earls Court Road,
London SW5 9AH
01-373 4737.

FANTASTIC NEW STYLES! LOWEST PRICES! IN CARNABY STREET



UNISEX BOILER SUIT
In white with black piping, black with white piping Elasticated waist, seamed pockets, piping along side seams and front lapel, Cotton or Satin. Sizes: S,M,L. **£16.99**

BOWIE SUIT
In black, white, red, gray, brown, navy, light blue, 8 Pleated Trousers Suit: **£39.95.** Trousers can be ordered separately in same colours as suit 8, 16, 20 or 24 pleats all at **£15.95 each.** Please state number of pleats required when ordering.

1930's BAGS
100% washable Polyester (Boating Trousers), two pleats each side, seamed pockets, semi baggy on thighs, 1½" turn ups with 17" bottoms in white, light blue, red, black. Sizes: 26" to 36" (waist).

PEDAL PUSHERS
In Cotton or Satin. Colours: White, red, wine and black. Sizes: 8 to 16 **£10.50**

MOD TROUSERS
15" bottoms. Colours: Black, brown, **£10.99.**

STA-PRESS TROUSERS
In beige and Prince of Wales check. Sizes: 28" to 34" **£11.99**

UNISEX COWBOY BAGGY JEANS
Colours: Blue with red, gold or white piping, plain blue. Sizes: 26" to 32" **£12.99.**

HARRINGTONS
Black, blue, red, beige. Sizes: XS, S, M, L. **£9.50**

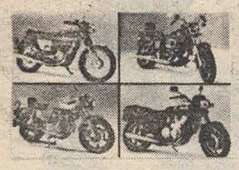
SKIRTS
Knee length. Colours: Black and white, Prince of Wales Check, Dogtooth and plain. Sizes: 8 to 16 **£6.99**

MADE TO MEASURE ANY STYLE, ANY SIZE CALL IN!

Please state waist and inside leg measurements and second choice. Ladies also state hip measurement.
Cheques and P.O.'s to:

ROY'S FASHIONS,
1st FLOOR, 45 CARNABY STREET, LONDON W.1.

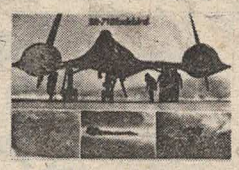
PRINTS PHOTOS POSTERS


MEAN MACHINE M1686
25" x 38" 63 x 93cm £1.95

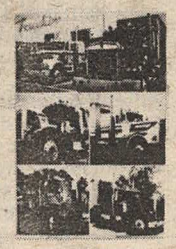
HONDA CBX 1100 V6062
36" x 24" 92 x 61cm £1.95

CUSTOM CAR M1688
38" x 25" 93 x 63cm £1.95

YAMAHA XS1 1100 V6041
36" x 24" 92 x 61cm £1.95


SR71 BLACKBIRD M1665
25" x 38" 63 x 93cm £1.95

BEER DRINKERS MAKE
BETTER LOVERS K7104
35"x23" 90x59cms £1.75


TRUKIN M1652
25" x 38" 63 x 93cm £1.95

TRUCK STOP – USA M1687
25" x 38" 63 x 93cms £1.95

J. R. LARRY HAGMAN P3288
25" x 38" 63 x 93cm £1.75

TEMPTATION GIRL V6144
36" x 24" 92 x 61cm £1.95

MALE NUDE V6095
36" x 24" 92 x 61cm £2.25

THE DOCTOR V5543
36" x 24" 92 x 61cm £1.95

TIGER AND CUB M1627
25" x 38" 63 x 93cm £1.95

CHRISTINA LINDBERG V4708
37" x 25" 94 x 64cm £1.95

MARIANNE M1670
25" x 38" 63 x 93cm £1.95

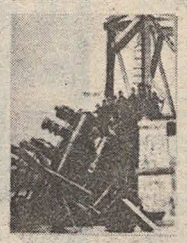
BO DEREK K7116
28"x22" 71 x 56cms £1.75

CLINT EASTWOOD P3289
25" x 38" 63 x 93cm £1.75

THE SEVENTH DAY
(VANDENBERG) V5181
37" x 25" 94 x 64cm £2.50

WORZEL GUMMIDGE P3259
25" x 38" 63 x 93cms £1.75

CHE GUEVARA
1928–1967 P3282
38" x 25" 93 x 63cm £1.95


"OH SHIT" S1585
39" x 27" 100 x 68cm £1.95

THE INCREDIBLE HULK S1921
39" x 27" 100 x 68cm £1.95

DIET – WHAT DIET? M1699
38" x 25" 93 x 63cm £1.95

ANDROIDS V1136
31" x 23" 79 x 59cm £1.95

THE SEASON OF
THE WITCH V1133
31" x 23" 79 x 59cm £1.95

MINDBRIDGE V6060
36" x 24" 92 x 61cm £1.95

LAUREL AND HARDY K1178 B/W
39" x 29" 100 x 74cm £1.75

MARILYN MONROE S1385 B/W
39" x 27" 100 x 68cm £1.95

JAMES DEAN P3237 B/W
25" x 38" 63 x 93cm £1.95

WHY M1697 B/W
38" x 25" 93 x 63cm £1.95

CHARLES BRONSON
K2008 B/W
39" x 29" 100 x 74cm £1.75

HUMPHREY BOGART
V1186 B/W
31" x 23" 79 x 59cm £1.75

MARILYN MONROE S1387
39" x 27" 100x68cms £1.95

OLIVIA NEWTON-JOHN S2102
39" x 27" 100x68cms £1.95

GRETA GARBO M1680 B/W
25" x 38" 63 x 93cm £1.95

KATE BUSH V1167
31" x 23" 79 x 59cm £1.60

BOB MARLEY P3094
25" x 38" 63 x 93cm £1.60

E.L.O. S1926
39" x 27" 100 x 68cm £1.95

TENNIS GIRL A6762
35" x 23" 60 x 90cms £1.95

BLONDIE P3287
25" x 38" 63 x 93cm £1.60

DAVID BOWIE S1698
39" x 27" 100 x 68cm £1.95

GARY NUMAN P3247
25" x 38" 63 x 93cm £1.60

STING P3248
25" x 38" 63 x 93cm £1.60

SIOUXSIE P3290
38" x 25" 93 x 63cm £1.60

CLIFF RICHARD P3249
25" x 38" 63 x 93cm £1.60

BLONDIE P3266
25" x 38" 63 x 93 £1.60

JUDAS PRIEST P3255
25" x 38" 63 x 93cm £1.60

BRUCE SPRINGSTEEN P3276
25" x 38" 63 x 93cms £1.60

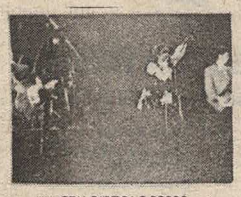
CHARLIES ANGELS P3258
25" x 38" 63 x 93cm £1.60

PLAYBOY CALENDAR S2444
39" x 27" 100x68cms £1.95

BRYAN FERRY P3245
25" x 38" 63 x 93cm £1.60

KATE BUSH S2049
39" x 27" 100x 68cms £1.95

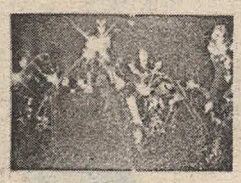
ELVIS PRESLEY K1252
39" x 29" 100 x 74cm £1.60


SEX PISTOLS P3226
25" x 38" 63 x 93cm £1.60

MOTORHEAD P3232
25" x 38" 63 x 93cm £1.60

STATUS QUO P3238
25" x 38" 63 x 93cm £1.60

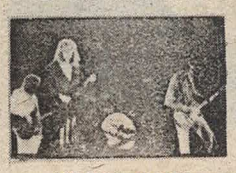
ABBA S1919
39" x 27" 100 x 68cm £1.95

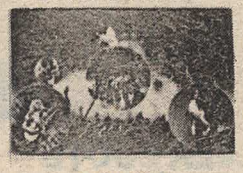

KISS P3171
25" x 38" 63 x 93cm £1.60

MADNESS P3273
25" x 38" 63 x 93cm £1.60

DEEP PURPLE P3283
25" x 38" 63 x 93cm £1.60

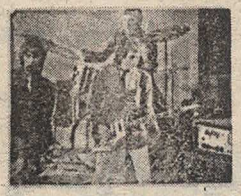
AC/DC P3206
25" x 38" 63 x 93cm £1.60


LED ZEPPELIN P3246
25" x 38" 63 x 93cm £1.60

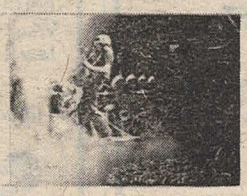

RUSH K4062
35" x 23" 90 x 59cm £1.60

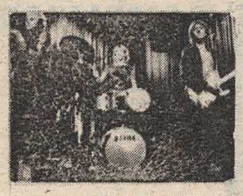
IRON MAIDEN P3284
25" x 38" 63 x 93cm £1.60

GENESIS P3296
25" x 38" 63 x 93cm £1.60


THE JAM P3217
25" x 38" 63 x 93cm £1.60

CLASH P3195
25" x 38" 63 x 93cm £1.60


PINK FLOYD P3208
25" x 38" 63 x 93cms £1.60


POLICE P3242
25" x 38" 63 x 93cm £1.60

THE STRANGLERS P3263
25" x 38" 63 x 93cm £1.60

THE BEATLES P3131
25" x 38" 63 x 93cm £1.60

WHITESNAKE P3254
25" x 38" 63 x 93cm £1.60

BLACK SABBATH P3285
25" x 38" 63 x 93cm £1.60

ALL THESE FULL SIZED COLOUR POSTERS @ £1.60 EACH

IAN DURY	P3200
QUEEN	P3174
SHAM 69	P3201
YES	P3173
BLONDIE	P3167
GENESIS	P3166
ELVIS	P3159
STRANGLERS	P3158
THIN LIZZY	P3157
LED ZEPPELIN	P3133
STATUS QUO	P3100
LED ZEPPELIN	P3086
JIMI HENDRIX	P3040
ELVIS	P3037
SHOWADDYWADDY	P3045
VILLAGE PEOPLE	P3225
ROXY MUSIC	P3224
ANDY GIBB	P3221
ELVIS COSTELLO	P3223
AMII STEWART	P3235
THE WHO	P3227
JIMI HENDRIX	P3260
SANTANA	P3160
PINK FLOYD	P3208
ROD STEWART	P3199
E.L.O.	P3198
RUSH	P3196
BOOMTOWN RATS	P3187
OLIVIA NEWTON JOHN	P3193
ABBA	P3190
ABBA (GIRLS)	P3189
BLONDIE	P3219
BLONDIE	P3230
DONNA SUMMER	P3205
BONEY M	P3161
STATUS QUO	P3207
U.F.O.	P3210
KATE BUSH	P3222
BOB GELDOF	P3240
THE CARS	P3241
JUDIE TZUKE	P3244
KATE BUSH	P3250
VAN HALEN	P3251
THE UNDERTONES	P3252
AEROSMITH	P3253
TED NUGENT	P3256
THE SCORPIONS	P3231
KISS	P3236
JETHRO TULL	P3264
BLONDIE	P3265
ELVIS	P3267
KISS	P3268
SPECIALS	P3269
ABBA (GIRLS)	P3270
THE PRETENDERS	P3272
KATE BUSH	P3184
WINGS	P3274
SECRET AFFAIR	P3261
EARTH,WIND and FIRE	P3262
SUPERTRAMP	P3278
STIFF LITTLE FINGERS	P3297
PINK FLOYD	P3064
ROLLING STONES	P3092
ERIC CLAPTON	P3211
LEIF GARRETT	P3213
BOB DYLAN	P3212
VILLAGE PEOPLE	W66
BLONDIE	W64
BLONDIE	W63
JIMMY PAGE	W61
LINDA RONSTADT	W58
LINDA RONSTADT	W57
BEE GEES	W56
FONZ (COLLAGE)	W55
ROBERT PLANT	W51
FARRAH FAWCETT–MAJORS	W41
JACLYN SMITH	W42
SPECIALS	V6158
MADNESS	V6157
THE PRETENDERS	V6155
THE JAM	V6153
CLASH	V6150
CLIFF RICHARD	V6148
THE WHO	V1203
SUZI QUATRO	V1192
STING	V1172
BLONDIE	V1154
BLONDIE	V1169
BRYAN FERRY	V1168
OLIVIA NEWTON JOHN	V1156
SID VICIOUS	P3243
BOOMTOWN RATS	V1153
THE BEATLES	V1066
THE BEATLES	V1204
AC/DC	K1216
BLONDIE	K1233
RUSH	K1237
BLONDIE	K1240
DAVID BOWIE	K1241
U.F.O.	K1247
KATE BUSH	K1249
THIN LIZZY (COLOUR)	K1256
DAVID BOWIE	K1234
POLICE	K1258
STING	K1259
QUEEN	K1263
THE JAM	K1264
BLUE OYSTER CULT	K4004
LED ZEPPELIN	K4030
ELVIS (COLLAGE)	K4053
JUDAS PRIEST	K4064
KATE JACKSON	W43
FLEETWOOD MAC	W69
MORK FROM ORK	W68
M.A.S.H. (COLLAGE)	W67
CHERYL LADD	W20

POSTERS @ £1.75

THE PROFFESSIONALS	V1152
CHERYL LADD	V1151
JOHN WAYNE	V1157
HUMPHREY BOGART B/W	P3292
KEVIN KEEGAN	P3286
CHER	P3257
CLINT EASTWOOD	P3130
BRUCE LEE	P3017
BRUCE LEE	P3018
BATMAN	P3163
SUPERMAN	P3164
JAMES DEAN B/W	V1104
JAMES DEAN (COLOUR)	K4007
JAMES CAGNEY B/W	K1202
CLARK GABLE ••	K2006
MARX BROS. ••	K2013
CHARLIE CHAPLIN ••	K112
MARILYN MONROE B/W	P3294

POSTERS @ £1.95

LIVERPOOL FOOTBALL TEAM	S1979
KENNY ROGERS	S2104
THE BEATLES	M1256
THE MUPPET SHOW	S1709
ENGLAND FOOTBALL SQUAD–80	P3281
HUMPHREY BOGART B/W	S2071
STARSKY	S1063
HUTCH	S1739
STARSKY & HUTCH	S1093
ABBA	S1904
MARILYN MONROE	M1385
POLICE	S2052
CLIFF RICHARD	S2051
WINGS III	S1984
CAPTAIN KREMMEN	S1916
OLIVIA NEWTON–JOHN	S1889
JAMES DEAN B/W	S2047
MAN.UNITED FOOTBALL TEAM	S1980

Giant £2.95
50inch X 34inch – 127cm X 86cm

G1	DAVID BOWIE
G2	BLONDIE
G3	KISS
G4	ROCK GIANTS
G5	ELVIS PRESLEY
G6	STATUS QUO
G7	E.L.O.
G8	THIN LIZZY
G9	YES
G10	EASY RIDER
G12	PINK FLOYD
G13	LED ZEPPELIN
G14	THE WHO
G15	MARILYN MONROE B/W
G16	JAMES DEAN B/W

Overseas customers you may pay in your own money (notes only) or by International Postal Order. All posters are full colour except the one's with B/W (Black & White). Postage and Package: One or two posters add 45p, three or more – add 60p. Overseas one or two add 80p, three or more add £1.60. For our catalogue, illustrating posters, prints & photos send just 60p, Thank you.

LESLEY PROMOTIONS (DEPT NME) **162 UNION STREET, LONDON S.E.1. OLH.**

POST TO LESLEY PROMOTIONS (DEPT NME) 162 UNION STREET, LONDON SE1 OLH

NAME .....

ADDRESS .....

.....

BLOCK CAPITALS PLEASE

PLEASE RUSH POSTER NO(S) .....

.....

AND/OR.....POSTER CATALOGUE(S) AT 60p EACH

I ENCLOSE £ (INCLUDING POSTAGE AND PACKING AS PRICED ABOVE)

Genuine Brand New
U S A Nylon
M.I.A. Flying Jackets

As illustrated. In sage green nylon, with Orange Quilted Lining.

£32.50
P. & P. £1.50

Now The Genuine Article!!!
Superb Quality
Heavy Sheepskin Flying Jackets

Made in heavy Sheepskin with the sheep leather on the outside, pockets and seams bound in leather, large sheepskin collar with storm straps, zip sleeves and sheep-skin lined pockets. Available either in brown with brown inside sheep pile or in black with grey inside sheep pile. State Size.

£79.50
P&P £1.75

Genuine Ex Government Surplus
NATO Parkas

In proofed heavy cotton with warm fur fabric or quilted lining, roomy pockets and hood.

Not new but in excellent condition.
State size.

£15.95
P & P £1.50

From the U.S.A. GENUINE HIDE FRINGED TRAPPER JACKETS

Now Only
£49.50.
P. & P. £1.50.
State Size.

GENUINE U.S.A.
FIELD JACKETS

In Olive Green, heavily proofed cotton with cotton lining, 4 pockets, zip, press studs, epaulettes, storm hood in concealed zip pocket in collar.

Not new but in excellent condition.

£15.95
p. & p. £1.50

Cash, Money, Postal Order or Cheques with order. Satisfaction or money refunded
Access and Barclaycard acceptable.
Please authorise and quote number.

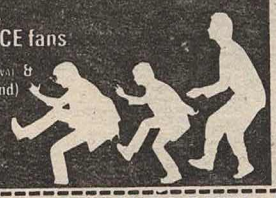
NORTHERN SURPLUS STORES
Dept NME 357 Leith Walk, EH6 8SD
Edinburgh Tel: 031-554 4179.

THE POLICE

Make a date with
"STING, ANDY & STEWART"
this Christmas.

Don't miss the
1981 OFFICIAL POLICE CALENDAR.

12 of the most stunning photographs ever taken of our favourite group, put together in this fantastic poster size (16½" x 11¾") full colour calendar.
A great Christmas present for all POLICE fans.



Just send a cheque or postal order now for £2.95 inc. VAT & 50p postage and packing (add 40p for Southern Ireland) to:
DAZZLEBOURNE LTD
POLICE CALENDAR OFFER
41b BLENHEIM CRESCENT
LONDON W11

POLICE CALENDAR OFFER
NME
NAME
ADDRESS
QUANTITY
AMOUNT £

JACKETS

Sizes: Guys 34/44, Girls 8/16. Real hide motorbike jackets, all black £41.95. Real hide motor bike jackets, black and white £41.95. Black Leather Waistcoat £9.95.

TROUSERS

Bondage (plenty of zips & D-Rings) black, white, mid-blue, red £12.75. leopard leggings £8.95. tartan (zips & d-rings) £10.95. bum flaps tartan, leopard or ocelot print + plain colours as Bondage Trousers £1.60

(DEPT X)
STORMGLADE
1 CRANBOURNE ALLEY, LEICESTER SQUARE, LONDON WC2.

FOR DETAILS OF MAIL ORDER ADVERTISING
RING
01-261 6172

SWEATSHIRTS

Plain (unprinted) unbeatable quality American Sweats
Full-colour range Sizes - S.M.L
Easy-care Non-Shrink Machine Washable

£6.00 +25p P.P.
Cheques, P.O.'s to:
PRIESTLEY'S T-SHIRTS
36, BOOTHAM YORK TEL 0904-23114

gemini

For all enquiries and quick delivery telephone orders to 0270 214736

NEW Latest Fashion
Double Breasted Shirts.
Polyester/Cotton.
Red, White, Black, Royal Blue.
Sizes 32" to 42"
£12.95
incl. postage

Make cheques/postal order payable to: Gemini Mail Order (NME) and send to,
Gemini,
102 Victoria St,
Crewe, Cheshire

When ordering goods please write your name and address clearly and be sure to state sizes, colours etc. Only by doing so will help get the goods back to you quickly.

Access and Barclaycard welcomed just telephone your card number

Money back guarantee if returned within 7 days

CANNABIS LEAF
Unique Jewellery for you in Fabulous Precious Metals.
Our Famous Leaf Pendant 1" High

1" Solid Silver Leaf on Real Silver Chain	£8.50
1" Solid Silver Leaf on Silver Plated Chain	£4.95
½" Solid Silver on Real Silver Ear Hook	£2.25
1" 9 carat Leaf on Real Gold Chain	£40.00
½" 9 carat Leaf on Real Gold Ear Hook	£10.00
½" 9 carat Leaf on Fine Gold Chain	£23.00
Popular Solid Silver Leaf Ring	£9.00
Popular 9 carat Solid Gold Ring	£40.00

(Send size or 25p for size card)

Money to:— **ATLAS, 2a Kensington Gardens, Brighton, Sussex.**

LEATHER Jeans

Send for our exciting FREE **LEATHERWEAR CATALOGUE** NOW and see our range of leather jeans, waistcoats, jackets, skirts and accessories. Write or phone 0533 530886 or, after office hours, use our Ansafone service, simply give your name and address and we will send you a catalogue within 24 hours.

Telephone **0533 530886**

SHARON KIDSON LTD NME 44
2 Hotel Street, Leicester LE1 5AW

THE ACE T-SHIRT

FRONT BACK

Screen-printed on front + back. Top quality Tour T-Shirts. Only **£4 each** *including P&P.* State size S, M, L + send cheque/P.O./or cash to

APOLLO TOUR MARKETING (N)
BASEMENT STUDIO, 33 NORTON ROAD HOVE, SUSSEX, BN3 3BE

FOR DETAILS OF MAIL ORDER ADVERTISING
RING
01-261 6172

LADY OF PARIS CAPTURED
FREE STOCKINGS OFFER

An incredible body stocking in black, white or skintone fishnet with cut-away effect and semi-translucent at only £7.99 (Post free). Return ad with order for **FREE** stockings **FREE** Catalogue and £5 voucher.

CAPTURED £7.99

NEW! Colour Catalogue
£1 (refundable) + FREE Stockings

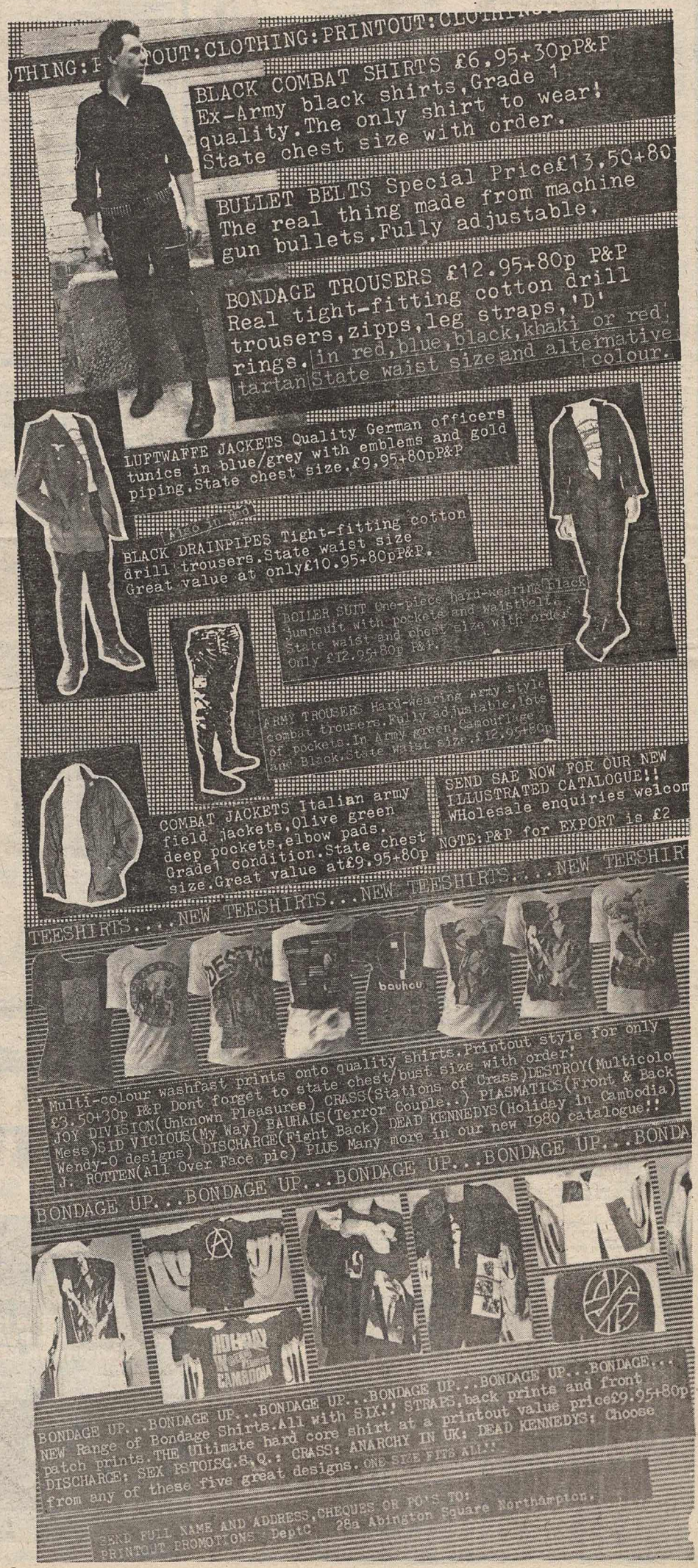
LADY OF PARIS
(Dept.220B) FREEPOST (affix no stamp)
67 Smallbrook, Queensway, Birmingham B5 4BR.
Trade enquiries welcome Credit cards accepted

The Birth of the Blues

The original Shrink-to-Fit blue jeans
LEVI'S

It's back to the good old days folks
Original Levi's have copper rivets & button flies. 100% cotton indigo denim. Made in USA.
Tell us your actual waist and inside leg measurement and we will send you the correct size that will shrink-to-fit you. Our sizes go from 28"-50" waist. (girls give hip size)
PRICE £16-95 plus £1-15 P+P
Full refund if not delighted.
Cheques and PO's made payable to
MATCHPLACE JEANS LTD
Dept. NX, FREEPOST, LONDON SE10 8BR
Telephone 01-853 0200
ACCESS & BARCLAYCARD QUOTE NO
FREE CATALOGUE ON REQUEST

Callers welcome at
Whistle 20 Greenwich Church St London SE 10
Whistle 21-23 Earl St Maidstone Kent
Whistle 8 Monson Rd Tunbridge Wells Kent
& ALL-LEVI'S STORE 14 Monson Rd Tunbridge Wells Kent.


BLACK COMBAT SHIRTS £6.95+30pP&P
Ex-Army black shirts, Grade 1 quality. The only shirt to wear! State chest size with order.
BULLET BELTS Special Price £13.50+80
The real thing made from machine gun bullets. Fully adjustable.
BONDAGE TROUSERS £12.95+80p P&P
Real tight-fitting cotton drill trousers, zipps, leg straps, 'D' rings. in red, blue, black, khaki or red tartan State waist size and alternative colour.
LUFTWAFFE JACKETS Quality German officers tunics in blue/grey with emblems and gold piping. State chest size. £9.95+80pP&P
Also in Red
BLACK DRAINPIPES Tight-fitting cotton drill trousers. State waist size Great value at only £10.95+80pP&P.
BOILER SUIT One-piece hard-wearing black jumpsuit with pockets and waistbelt. State waist and chest size with order. Only £12.95+80p P&P.
ARMY TROUSERS Hard-wearing army style combat trousers. Fully adjustable, lots of pockets. In Army green, Camouflage and Black. State waist size. £12.95+80p
COMBAT JACKETS Italian army field jackets, Olive green deep pockets, elbow pads. Grade 1 condition. State chest size. Great value at £9.95+80p
SEND SAE NOW FOR OUR NEW ILLUSTRATED CATALOGUE!!
WHolesale enquiries welcom
NOTE: P&P for EXPORT is £2
TEESHIRTS....NEW TEESHIRTS...NEW TEESHIRTS...
Multi-colour washfast prints onto quality shirts. Printout style for only £3.50+30p P&P Dont forget to state chest/bust size with order!
JOY DIVISION (Unknown Pleasures) CRASS (Stations of Crass) DESTROY (Multicolo
Mess) SID VICIOUS (My Way) BAUHAUS (Terror Couple..) PIASMATICS (Front & Back
Wendy-O designs) DISCHARGE (Fight Back) DEAD KENNEDYS (Holiday in Cambodia)
J. ROTTEN (All Over Face pic) PLUS Many more in our new 1980 catalogue!!
BONDAGE UP...BONDAGE UP...BONDAGE UP...BONDA
BONDAGE UP...BONDAGE UP...BONDAGE UP...BONDAGE UP...BONDAGE...
NEW Range of Bondage Shirts. All with SIX!! STRAPS, back prints and front patch prints. THE Ultimate hard core shirt at a printout value price 29.95+80p
DISCHARGE: SEX PISTOLS G.B.H.: CRASS: ANARCHY IN UK: DEAD KENNEDYS: Choose from any of these five great designs. ONE SIZE FITS ALL!!
SEND FULL NAME AND ADDRESS, CHEQUES OR PO'S TO:
PRINTOUT PROMOTIONS: Dept. 28a Abington Square Northampton.

BULLET RECORDS
40 MILL ST., (NEON) STAFFORD

THE CLASH
10" — Black Market Clash. (V. Ltd. supply, good pic sleeve — order now) £3.50

SCOOP! SCOOP!! SCOOP!!!

Gary Numan — The Touring Principle — Live at Hammersmith Odeon Video (VHS or Betamax) £29.95
Jam — Sound Effects (sorry for the delay, now mid Nov) 3.99
Stranglers — IV. Rare Tracks (Am. Imp. includes new prev. unreleased tracks plus v. ltd. 4 track free EP) This the ultimate Stranglers coll. item 4.49
Gary Numan — Telekon LP (Euro coloured vinyl copies — ltd ed.) 4.49
Stranglers — Jap 12" mini LP's — Vol 1. 5 tracks inc. Don't Bring Harry (in French). Great unusual pic. sleeve. Vol 2. 5 tracks, includes 2 versions of Bear Cage — great pic. sleeve ..... each 4.99

RARE KEVIN COYNE LPs
The Dandelion Years — 3 LP Ltd ed box set, contains the 2 Siren LPs + Kevin's 1st solo LP Case History. This is a European collectors issue only £12.00
Lots Have A Party — Euro only release, side 1 live at Lyceum, side 2 contains rare non-UK released tracks ..£5.00
Beautiful Extremes — Euro only release, virtually a greatest hits compilation!!! - but does contain tracks not issued in UK £5.00

BEATLES COLLECTORS ITEMS
RUSSIAN EP's. A Set Of Five All Pic Sleeves
1 Across The Universe + 3 tracks
2 Norwegian Wood + 3 tracks
3 With The Beatles 4-great early numbers
4 Requests Mr. Postman. Boys + 2 tracks
5 More Requests. I Wanna Be Your Man, Slow Down + 2 tracks
6 Further Requests. She Loves You + 3 tracks
7 Help + 3 tracks
£17.50 the set
Truly superb multicoloured sleeves. 12,000 miles Just For You!

ALBUMS
The Essential Beatles. Australian Anthology, 16 tracks 4.99
Rarities. U.S. Copy with 'Butcher Photo's' + Extensive sleeve notes. (One for the discriminating collector 4.99
Paul McCartney. The Family Way (Legendary '66 Decca LP) 4.99
Paul McCartney. Heart Of The Country. 4 track Russian EP (PIC) 3.50

HOT NEW SINGLES (Section One)
Gist (YMG) — Is This Love (Pic) 99
Normal Hawaiians — The Beat goes On (Pic) 95
Snakefinger — The Man In The Dark Sedan (new on Ralph) (Pic) 1.35
Fred Frith — Dancing In The Street (Ralph goes disco) (Pic) 1.35
The D.B.'s — Black & White (another Chris Stamey masterpop Imp) (Pic) 1.50
Crispy Ambulance — From The Cradel To The Grave (Pic) 99
Throbbing Gristle — Sub-Human & Adrenalin Distant Dreams (2 simultaneous releases — both pic) ..... ea 99
John Foxx — Miles Away (Pic) 1.05
Motor Boys Motor — Drive Friendly (strong Beefheart influence) (Pic) 99
Stray Cats — Runaway Boy (Pic) 99
White Heat — Finished With Fashion (Pic) 99
Slits — Animal Space (Pic) 95
Spandau Ballet — To Cut A Long Story Short — 7" (Pic) 99
12" (Pic) 1.79
B.52's — Strobe Light (Pic) 1.05
Bauhaus — Telegram Sam (Pic) 95
U2 — I Will Follow (3rd UK gem — Pic) 99
Psychedelic Furs — Mister Jones (Pic) 99
Tuxedo Moon — Dark Companion (undoubtedly their best record yet — Pic) 1.05
The Colonel (XTC) — Too Many Cooks (Pic) 99
Theatre of Hate — Original Sin (hard punk — Pic) 99
Bruce Springsteen — Hungry Heart / Held Up Without A Gun (non-LP track — Pic) 1.05
Girls At Our Best — Politics (Pic) 99
UB40 — The Earth Dies Screaming 12" (Pic) 1.99
Ten Pole Tudor — Three Bells In A Row (Pic) 99
Buzzcocks — Strange Thing (Pic) 1.05
Famous Names — Holiday Romance (pic) 99
Cockney Rejects — We Are The Firm (pic) 99
Mo-Dettes — Dark Park Creeping (3rd 45 pic) 99
The Ramones — Melt Down EP (pic) 99
Strangers In The Night — I Drowned (pic) 99
Material — Discourse (red - pic) 99
Rocky Erickson — Mine Mine Mind/Bloody Hammer (non-LP track) 99
Eric Random — That's What I Like About Me 12" (brilliant hard music) 2.49
Wah Heat — Seven Minutes To Midnight (2nd glorious 45 — pic) 95
Moondogs — Who's Gonna Fall Mary (pic) 99
The Bollock Bros. — Bunker 12" (prod. John Lyndon — fantastic 12" pic) 2.25
Bowie — Fashion 12" (full length version — Ltd. Pic. Sleeve) 1.99
This Heat — Health & Efficiency 12" (Pic) 1.99
U.K. Subs — Party In Paris (orange — pic) 99
Auntie Pus — Hallway To Venezuela (pic) 99
The Diagram Bros — We Are All Animals (long awaited vinyl debut — pic) 99
The Prats — Jesus (German imp — pic) 1.45
Clock D.V.A. — Brigade (Neutron Recs — pic) 99
Music For Pleasure — The Human Factor (brilliant pic) 99
The Rat & The Well — This Wheels On Fire (The Damned connection - pic) 99
Weapon Of Peace — Children Of Today (pic — excellent debut) 99
Killing Joke — Requiem (3rd 45 — pic — 12" — Totally Brilliant 45) 99
Japan — Gentlemen Take Polaroids (double single Ltd Ed. pic) 1.05
XTC — Towers of London (plus Free Live @ Rainbow EP — pic — double 45) 1.05
Sector 27 — Invitation. What Have We Got To Lose? (2nd 45 — pic) 99
The Residents — The Commercial Single (8 Track Monster EP — pic) 99
Simple Minds — I Travel (plus Free 2 Track - flexi disc — V Ltd Ed pic) 1.05
Manufactured Romance — Time Of My Life (pic) 95
The Professional — 1,2,3/White Light, White Heat (pic) 1.05
The Skids — Goodbye Civilian (pic) 95
The Soft Boys — I Wanna Destroy You (pic) 95
Athletico Spizz 80 — Central Pk (pic) 99
The Fall — Totally Wired 45 (Another Gem — pic) 99
Teardrop Explodes — When I Dream (Total Pop Classic — pic) 99
Birthday Party — Friend Catcher (sensational new 45 — pic) 95
Adam & The Ants — Dog Eat Dog (pic) 99
Poly Styrene — Talk In Toytown (pic) 99
The Passions — The Swimmer (pic) 99
Generation X — Dance With Myself 12" (pic) 1.99
T.V. 21 — Ambition/Ticking Away (pic) 99
Echo & The Bunneymen — Puppet (pic) 99
Fad Gadget — Insecticide (pic) 95
Sods Toys — All The Born Losers (pic) 95
The Cravats — Precinct (pic — great) 99
The Flatbackers — pumping iron (exciting pop sound — pic) 99
Falling Years (pic) 99
Little Roosters (prod. Joe Strummer) — I Need A Witness 99
The Distortions — Something For The Weekend (pic) 99
The Dark — Hawaii 5-0 (pic) 99
Menace — Young Ones (pure punk — pic) 90
Waiting For The Weekend (pic) 99
Orch. Man Dark — Enola Gay 12" (V. Ltd Ed pic) 1.15
Ultravox 12" — Passing Strangers plus 2 live tracks (pic) 1.70
Animals & Men — The Terraplane Fixation (quite incredible pic) 99
Can't Stop The Boy. EP (pic) (scorching R 'n' B) 99
Dead Kennedy's — Kill the Poor 3rd great 45 + free badge — pic 99

COLLECTORS ITEMS
Gang Of Four — U2 12" Sand In The Army 4 tracker (Pic) 2.99
Skids — Goodbye Civilian Pic Disc 45 (v. ltd. One per person) 1.50
Bow Wow Wow — New 8 track cassette EP 1.99
Velvet Underground — '66 Album (collection of rare tracks) 5.99
U2 — 12" Out Of Control + 2 tracks (Irish only issue) 2.25
U2 — Another Day / Twilight (superb Irish only 45) 1.25
Dollar — Pic Disc 45 — Taking A Chance On You (Ltd. Ed) 1.99
Bad Manners — Special Brew Pic Disc 45 (Ltd Ed) 1.60
Rolling Stones — 4 track Russian EP (v. rare-highly collectable Pic) 3.50
Suicide — collectors version of 1st LP (includes 3 new tracks + 23 minute 10" flexi of the live Brussels bootleg - v ltd supplies) 4.99
Peter Hammill — Nadirs Big Chance/Silent Corner An Empty Stage (both classic LPs) ..... ea 4.99
Pray Vec — 12" 8 track 12" (French import — pic) 2.99
Jam — Japanese pic sleeve mini-LP (all diff to U.K. sleeves) Start, David Watts, Heatwave, Eton Rifles, Going Underground. 2.50 each
The Damned — 12" History Of The World Pt1 12" (V ltd. On 12" — Pic) 1.99
John Otway — 10" Birthday Boy 3 tracker (U.S. stiff/ltd ed/great pic) 2.50
Gruppo Sportivo — Rare Tracks (For collectors only — LP) 4.99
Split Enz — True Colours (fantastic laser engrave LP) 4.99
Clash — Japanese Box Set Inc. 8 singles in a magnificent presentation pack. Superb Jap pressings Ltd Ed. (£1 P&P) £12.50
Marc Boian — Pop Chronic LP (magnificent double LP inc booklets & rare photos of Marc) — German import £6.75
Lee Clayton — 1st LP (Ultra rare) (MCA label) 5.49
Tubeway Army — Are Friends Electric 12" (pic) 2.99
Gary Numan — Cars 12" (pic) 2.99
Cabaret Voltaire — 12" Nag Nag Nag (Euro imp - pic) 2.99
Japan — Rare 12", 20 mins & four tracks of live music (recorded in Japan — excellent pic sleeve) 2.99
Bow Wow Wow — Cassette Single — C30, C60, C90 ..... 1.15
Squeeze — 5" Another Nail (smallest 45 ever! Ltv ltd pic) 1.35
Last Exit (Sting On Vocals — His First Band!!!) Whispering Voices 99
UK Subs — Live Kicks LP (Ltd Edition) 4.99
XTC — Live in Australia EP (Aussie Import) 2.50

INTERESTING IMPORTS (LP's)
Steve Hillage — Aura (Euro only release) 4.49
Richard Pinhas — East West (new synth album) 4.99
John Cippollina Band — Raven (totally incredible return LP by guitar legend — private pressing) 5.00
Terry & The Pirates — Doubtful Handshake (private pressing featuring John Cippolina) 5.00
Music From The Dead Club — V. Artists, Live LP (inc Dead Kennedy's Tuxedo Moon etc — rare) 4.99
Jim Carroll — Catholic Boy (Keith Richards fave rave. No 1 Import) 4.99
Nikki & The Corvettes — 1st LP (Bomp/all girl band) 4.99
The Units — Digital Stimulation (mind blowing new San Franciscan band — really highly rec. band) 4.99
Bob Segarini — Live On The Radio (the Wackers legend con tinues) 4.99
Wilko Johnson — Ice On The Motorway (Euro release only) 4.75
Snakefinger — Greener Pastures (magnificent Ralph LP) 4.99
Fred Frith — Gravity (another Ralph masterpiece) 4.99
Herman Brood — Wait A Minute (wilder than ever, includes Kim Fowley) 4.99
Eric Burdon's Fire Dept — The Last Drive To Hell (new Euro only release) 4.99
The Plastic People — Egon Bondy (incredible 1st LP. plus superb booklet) ..... 5.99 (75p p&p)
The Sounds Of Asbury Park — Various Artists (6 diff bands, all brilliant, on the Springsteen vein of music) 4.99
Psychedelic Furs — U.S. copies of 1st LP (diff. sleeve plus 2 new tracks not released in U.K. prod Martin Hannett) 4.99
James White & The Blacks — Live In Paris LP (Euro import) 4.99
Faust — The Faust Tapes (orig packaging recommended again) 4.99
Split Enz — Beginning Of The Ends/Frenzy (Aussie only release) ..... each 5.49
The Troggs — Live at Max's Kansas City (new raucous live recording) 4.99
Walter Steading — 1st LP (prod. Chris Stein — includes Fripp, Richard Lloyd, and other N.Y. luminaries) 4.99
John Otway — Deep Thoughts (U.S. LP — Stiff Recs.) 4.99
The Boys Next Door — (now Birthday Party) Door Door (incredible Aussie import LP) 5.49
DAF — Product (legendary 1st LP. German private pressing) 4.99
Minny Pops — Drastic Measures, Drastics Movements (the Dutch Pil.) 4.99
Gruppo Sportivo — Copy, Copy (New LP) 5.25
The Cure — Boys Don't Cry (US Compilation. Inc. Killing An Arab & The 45's Not on UK LP's — Good Cover) 4.99
Der Plan — 1st LP (Excellent new German Band. Influenced by Chrome, Residents & Pil) 4.99
The Plastic People — Passion Play (Czec Band 2nd Great LP) 4.99
Tuxedo Moon — Half Mute (Excellent) 4.99
Faust — 1st (Clear Vinyl/So Far (2nd LP) ..... each 4.99

UK ALBUMS
Public Image — Live in Paris 4.49
Miniatures — Including — The residents, Fripp plus assorted damned, XTC & Flying Lizzardsguys 3.99
Neil Young — Hawks & Doves 3.99
Japan — Gentlemen Take Polaroids 3.99
Mo-Dettes — The Story So Far 3.99
Machines — Various Artists (inc new PIL track + H. League, John Foxx, B. Numan, OMID) 3.99
Ada Wilson Band — Tatto Hosts Vision On 3.99
Bruce Springsteen — The River (2 years in the making, dble) 4.99
Peter Hamill — The Black Box (New LP — Private pressing — depressing as usual!!) 3.75
Capt Beefheart — Doc At The Radar Station (monumental) 4.29
Killing Joke — 1st LP (powerful & brilliant) 3.99
Basement 5 — In Dub (prod. Martin Hannett) (Ltd ed) 2.35
Wanna Buy a Bridge — Rough Trade Singles Com. LP 3.50
Bauhaus — In The Flat Field 3.99
Fad Gadget — Fireside Favourites 3.99
Talking Heads — Remain In Light (another masterpiece) 3.99
Adam & The Ants — Kings Of The Wild Frontier (good gatefold sleeve) 3.99
Orch. Man Dark — Organisation LP (+ free Factory Tracks EP — v. ltd ed) 3.99
The Sound — Jeopardy 3.99
Second City Static — Various Artists 3.99
Rockpile — Seconds Of Pleasure (plus ltd. ed. free 4-track E.P.) 4.49
Runaways — (with Cherry) — Flaming Schoolgirls (inc. 6 prev. unreleased studio tracks + 5. 77 live cuts) 4.25
The Associates — The Affectionate Punch 3.99
Prag Vec — No Cowboys 3.99
U2 — Boy (immeculate debut) 3.99
The Residents — Commercial Album (40 one minute songs!) 3.99
Monochrome Set — Love Zombies 3.99
Cockney Rejects — Greatest Hits Vol 2 (14 new Punk anthems!) 3.99
Comsat Angels — Waiting For A Miracle LP (wonderful) 3.99
The Ruts — Grin & Bear It (Out-takes, new material, etc, etc. Fitting tribute to Malcolm) 3.99
The Damned — The Black Album (dbl LP) 4.49
Colin Newman — (Wire) — A-Z (wonderful harsh music) 3.99
The Androids Of Mu — Blood Robots (Fuck Off Records) 2.99
The Homosexuals — Harrasment 3.99
The Fall — Dragnet/Live At The Witch Trials ea 3.99
Teardrop Explodes — Kilimanjaro (superb songs) 3.99
Trance & Dance (plus ltd. ed. free live EP) 4.49
Dead Kennedy's — Rotting Fruit LP (long awaited debut) 3.99
Passage — Pindrop (brilliant emotive LP) 3.99
Shoes For Industry — Talk Like A Whelk (interesting) 3.99
Glaxo Babies — Put Me On The Guest List 2.95
Hangalter — Soundtrack of the Film (2nd LP. on Groovy Records) 3.99
The Lemon Kittens — We Buy A Hammer For Daddy (astonishing debut LP) 3.99
UB40 — Signing Off (+ free Ltd. Ed. 12") 3.99
Swell Maps — Jane From Occupied Europe (Maps Mania) 3.99
Misty — Misty In Roots (superlative reggae) 3.99
Simple Minds — Empires & Dances (brill) 3.99
Pauline Murray + The Invisible Girls — 1st LP 3.99
9 Below Zero — Live At The Marquee (Ace R + B) only 2.99
Adam & The Ants — Dirk Wears White Sox 3.99
Dome (Wire) — Experimental Album 4.29
Caberet Voltaire — The Voice Of America 3.99
Brian Brain (PiL) — Unexpected Noises 3.99
The Afflicted — Musical Bag (interesting debut) only 2.99
(Cook & Jones) — Join The (sorry for the delay — release start of Nov) 3.99
Pere Ubu — The Art of Walking (great misunderstood band) 3.75
Echo & The Bunnymen — Crocodiles (Superb Debut) 3.99
Soft Boys — Underwater Moonlight (Psychedelic Men!) 4.25
Motor — Dig Klennen And Die Bosen (2nd LP) 3.99
Pop Group — We Are Time (Demos, Live & New Studio Stuff) 3.99
The Fall — Totale (Live 79-80) 2.99
Throbbing Gristle — Heathen Earth (New) 3.99
Pink Military — Do Animals Believe in God? 3.99
Young Marble Giants — Colossal Youth (5 star LP) 3.99
The Slits — Bootleg — A Retrospective ..... only 2.99
Glaxo Babies — 9 Months To The Disco! 3.99

HARD CORE PUNK
Angelic Upstarts — England (Pic) 1.05
Poison Girls (Crass) — Chappaquiddick Bridge LP 3.00
Dr. Do — Various Artists (including Rejects, Upstarts, Exploited, Splodge, Slaughter etc) 99
The Damned — Machine Gun Etiquette 3.99
Stranglers — Rare Tracks (For collectors only — LP) 4.99
Split Enz — True Colours (fantastic laser engrave LP) 4.99
Clash — Japanese Box Set Inc. 8 singles in a magnificent presentation pack. Superb Jap pressings Ltd Ed. (£1 P&P) £12.50
Marc Boian — Pop Chronic LP (magnificent double LP inc booklets & rare photos of Marc) — German import £6.75
Lee Clayton — 1st LP (Ultra rare) (MCA label) 5.49
Tubeway Army — Are Friends Electric 12" (pic) 2.99
Gary Numan — Cars 12" (pic) 2.99
Cabaret Voltaire — 12" Nag Nag Nag (Euro imp - pic) 2.99
Japan — Rare 12", 20 mins & four tracks of live music (recorded in Japan — excellent pic sleeve) 2.99
Bow Wow Wow — Cassette Single — C30, C60, C90 ..... 1.15
Squeeze — 5" Another Nail (smallest 45 ever! Ltv ltd pic) 1.35
Last Exit (Sting On Vocals — His First Band!!!) Whispering Voices 99
UK Subs — Live Kicks LP (Ltd Edition) 4.99
XTC — Live in Australia EP (Aussie Import) 2.50

JIM MORRISON BOOK — NO ONE GETS OUT OF HERE ALIVE.
(incredible 400-page biography on the legendary Door's leader. Well informed and painstakingly researched, with many rare photos) ..... £4.99+75p p&p

60's PSYCH/BEAT/GARAGE LP's
(All in Original Sleeves!)
The Animals — Animalism (Decca 66) 6.00
The Twain Shall Mee (MGM — Superb Psych!) 6.00
Syd Barrett — Madcap Laughs (P. Floyd guiding light) 5.00
Barrett 1st Solo 5.00
Tim Buckley — Tim Buckley1st (Magnificent 66 LP) 5.00
Goodbye & Hello 4.00
Happy Sad 4.00
Lorca 5.00
Joe Byrd & The Field Hippies — Metaphysical Circus 6.00
Country Joe & The Fish — Electric Music For The Mind & Body (Unsurpassed LP Inc. Great Acid guitar work) 5.00
Cpt Beefheart — Trout Mask Replica (Landmark Dble — Great) 6.00
Clear Spot / Safe As Milk (Inc Fly Cooder) ..... each 4.00
The Deviants — Nun LP (UK Hippie / Psych bunch) 5.00
Doors — 1st / Strange Days / Waiting For The Sun ..... each 4.00
Morrison Hotel / Soft Parade / LA Woman ..... each 4.00
Absolutely Live (Dbl. Set. Only official Live Doors) 6.00
Electric Prunes — Underground / Too Much To Dream (1st LP) ..... each 5.00
Mass In F-Minor (Relgeirock!) 5.00
Flamin' Groovies — Sneakers / Supersnazz (True S.F. Rockers) ..... each 5.00
Wildman Fisher — An Evening With (Prod Zappa — Dble.) 7.00
The Fugs — Virgin Fugs / Fugs (Kill For Peace) ..... each 5.00
Godz (ESP Band) — Contact High / 3rd Testament / Godz 2 each 5.00
Grateful Dead — Anthem Of The Sun / Aoxomoxoa ..... each 4.00
Workingman's Dead / American Beauty ..... each 4.00
Holy Modal Rounders — Indian War Whoop! (ESP) 4.00
I.S.B. — Hangman's Daughter / Big Huge / Wee Tam / 5000 Spirits ..... each 4.00
It's A Beautiful Day — 1st (White Bird) 5.00
Jefferson Airplane — Surrealistic Pillow / Crown Of Creation ..... each 4.00
After Bathing at Baxters / Volunteers ..... each 4.00
The Kinks — 1st / Kinda Kinks / Kontroversy ..... each 4.00
Kelvin Hall / Face To Face / Something Else ..... each 4.00
Love — Da Capo / Forever Changes ..... each 4.00
Love Sculpture — Blues Helping / Forms & Feelings (Feat. D Edmunds) ..... each 5.00
Paul McCartney — The Family Way (Rare 66 Decca LP) 5.00
John Mayall's Bluesbreakers — Looks Kleek (Live 64) 5.00
Bluesbreakers (Feat. Clapton) 5.00
Hard Road (Feat. P. Green) 5.00
MC5 — High Time 5.00
Kick Out The Jams / Back In The USA ..... each 5.00
Steve Miller Band — Children Of The Future / Sailor / Brave New World ..... each 5.00
Moody Blues — Magnificent Moodies LK4711 ..... 5.00
The Move — Something Else (Feat. The Live EP + More!) 5.00
Nico — Desert Shore 4.00
Marble Index 5.00
Nitty Gritty Dirt Band — 1st / Rare Junk / Ricochet (All Ultra Rare) ..... each 10.00
Pebbles — Vol 1-10. Superb collectors albums covering UK Beat, US Psych, Acid Punk, Pure Pop, Surfin', Garage. Everything you could hope and pray for ..... each vol 4.00
Pink Floyd — Piper At The Gates of Dawn (orig sleeve) 5.00
Saucerful of Secrets (Masterpiece) 5.00
Pearls Before Swine — One Nation Underground (ESP) 5.00
Balalaiva (ESP) 5.00
Pink Fairies — Kings of Oblivion / Bunch of Sweeties / Never Never Land ..... each 4.00
Pretty Things — 1st / Get The Picture / Emotions ..... each 5.00
Quicksilver — Happy Trails — Quicksilver 1st ..... each 4.00
The Seeds — 1st (Pushin' Too Hard) / Web of Sound ..... each 5.00
Small Faces — 1st LK4790 ..... 5.00
Spencer Davis Group — 1st (Brown Cover) 5.00
Stooges (Iggy Popp) — 1st / Funhouse ..... each 5.00
Them — Angry Young Them! 5.00
United States of America — 1st (Early Electronic Based LP) 5.00
Velvet Underground — And Nico 1st / White Light / 3rd LP. (Total Classic) ..... each 4.00
WCPAEB — Part 1 (Orig sleeve — Massive Psych Band) 5.00
Who — My Generation (Superb re-release in Classic sleeve) 3.00
Sell Out / A Quick One ..... each 7.00
Yardbirds — 5 Live Yardbirds / Yardbirds 2nd LP ..... each 4.00

RECENT SINGLES (Section Two)
(Alphabetical order!!!)
Adam & The Ants — Young Parisians (rare 1st 45 — 1978) 1.05
Adam & The Ants — Cartrouble/Xerox (all pic) ..... each 99
Barry Andrews (XTC) — Rossmore Rd (pic) 95
Athletico Spizz 80 — No Room/Soldier Soldier (all pic) ..... each 99
Athletico Spizz 80 — Hot Deserts/Cpt Kirk (all pic) ..... each 99
Athletico Spizz 80 — 6000 Crazy/Cold City E.P. (all pic) ..... each 99
B.Movie — Soldier Stood Alone (Great 45 — pic) 95
Bauhaus — Dark Entries/Terror Couple (all pic) ..... each 99
Birthday Party — Mr Clarinet (powerful, brilliant 45 — pic) 99
Bleeding Hearts — This Is The Way (hard pop — pic) 95
Blurt — Get/My Mother Was A Friend 95
Cabaret Voltaire — 3 Mantras 12" (pic) 1.99
Cabaret Voltaire — Silent Command/Nag Nag Nag (both pic) ..... each 99
Classix Nouveaux — Robots Dance (pic) 95
Com-Sat Angels — Total War E.P. (pic) ..... only 75
Cupol (Wire) — Like This For Ages 12" (pic 20 mins long) 1.80
DAF — kebab Traume (pic) 95
Damned — White Rabbit (German imp — pic) 1.30
Dead Kennedys — California/Cambodia (all pic — total classics) ..... each 95
Delta 5 — You/M.Y.O.B. (all pic) ..... each 95
Distributors — Lean On Me (excellent debut 45 — pic) 99
Earcom 2 — 12" Feat 2 Joy Division Tracks. Unavailable elsewhere! (pic) 1.99
Echo & The Bunneymen — Pictures On My Wall (Zoo)/Rescue (all pic) ..... each 99
Exhibit A — Distance E.P. (pic) 95
The Fall — Elastic Man/Rowche Rumble (all pic) ..... each 95
Faust — Extracts Party 3 (2nd in a series of prev unreleased material — pic) 1.40
Final Program — Protect & Survive E.P. (pic) 99
Patrik Fitzgerald — Tonight 5 track 12" (pic) 1.99
Four Be Two — Frustration (prod. J. Lydon — pic) 99
Gang Of Four — Damaged Goods E.P. (Their classic first 45 — pic) 99
Glaxo Babies — Limited Entertainment/Shake (all pic) ..... each 99
Human League — Being Boiled (pic) 99
Inner City Unit (Nik Turner) — Paradise Beach (pic) 95
Insex — Inner Sanction (superb J. Divi influence — pic) 95
Killing Joke — Nervous System/Wardance (all pic) ..... each 99
Kimberley Rew — Stomping All Over The World (pic) 95
Knox — Gigolo Aunt (Syd Barrett song — pic) 95
Last Words — Todays Kids (Armageddon — pic) 95
Liliput (Cleenex) — Split (pic) 95
Magic Michael & The Damned — Millionaire (pic) 95
Manicured Noise — Faith (pic) 99
Mekons — Snow (pic) 90
Minny Pops — Live EP (3 superb tracks from premier Dutch new wave music men — Pic) 1.75
Misty — 12" See Them Ah Come (pic — superb) 1.75
Mo-dettes — White Mice/Paint It Black (all pic) ..... each 99
Native Hipsters — Concorde E.P. (weird & wonderful — pic) 95
Nice Men — Nuclear Summer (pic) 99
Orange Juice — Love Sick (pic) 99
Petticoats — I'm Free E.P. (Wild Girls — pic) 99
Pink Military — Did You See Her? (pic) 99
Plasmatics — Butcher Baby/Monkey Suit (all pic) ..... each 99
The Prats — 1990s Pop (pic) 95
Prefects — Going Through The Motions (total classic!) 95
The Residents — Discomo 12" (20 mins of Mayhem — pic) 2.99
Satellites — Urban Gorilla (Prod Rat Scabies) 99

POSTAGE RATES: 50p per 12"/LP, 85p per 2, 105p per 3, after 15p each; 25p per 7", 35p per 2, 45p per 3, after 10p each; Overseas 50p per 7", 95p per 12"/LP. (Access/Barclaycard/Trustcard accepted). Double LPs count as 2. Please state alternative if possible. Please allow 10 days for cheques to clear.

ARE YOU MISSING SOMETHING?
Each section listed here can show only a small sample of records available from our catalogues and shop. For just £1 (overseas £2) you can join the mailing list for the most exciting and comprehensive collector's catalogue in the country.

BOWIE BOWIE BOWIE BOWIE BOWIE

7" BOWIE Fashion (Ltd. pic sleeve) 1.15
12" BOWIE Fashion (Re-cut from LP) (E) (Lim Edit. Pic has spaces for sticking 'Ashes' stamps) 1.99
BOWIE BADGES (1 inch) Low, Man Who Sold, John I'm, Ashes (Bowie as clown) — 25p each (P&P 10p. Any quantity. (UK)
7" BOWIE Breaking glass + 2 (Ltd BLUE vinyl) (Diff. P to Brit) 2.25
7" BOWIE Crystal Japan (never available before) (Pic unlike any other available + lyrics to 'Alabama') (Jap I) 2.75
7" BOWIE Revolutionary song (Jap) + lyrics) (Good pic) 2.75
7" BOWIE It's no game/Ashes (I) (P) 1.25
LP BOWIE Scary Monsters (gatefold lyrics + new Bowie badge) 4.49
LP BOWIE King of Gay Power (2 recs) (Rare import) (Similar tracks to 'Images' ..... good pic) 5.99
7" BOWIE Ashes to Ashes (3 diff pics) 1.15 each. Set of 3 pics 3.45
7" MANISH BOYS, DAVY JONES, LOWER 3RD I. Pity the fool/Take my tip/Habit of leaving/Baby loves that way (early pic) 1.99
LP. BOWIE 1980 All Clear. 10 tracks from various albums. Rare Promotional LP V Ltd (Good pics on sleeve) (I) 13.99
BOWIECON 80 Official souvenir programme, 32 pages of glossy pics, info etc 2.99 + 40p P&P (UK) (Overseas £1)
BOWIE BOOK Discography of a Generalist 1962 - 1979. (125 pages, 150 rare photos, 70,000 words, bootleg lists, pic sleeves etc) Due to tremendous demand. . .back in stock now (incl. P&P U.K.) 8.50
7" BOWIE Fashion/It's no game (Jap I + lyrics to both) (P) 2.75
7" BOWIE Lives (Dbl. Set. Only official Live Doors) 6.00
Electric Prunes — Underground / Too Much To Dream (1st LP) ..... each 5.00
Mass In F-Minor (Relgeirock!) 5.00
Flamin' Groovies — Sneakers / Supersnazz (True S.F. Rockers) ..... each 5.00
Wildman Fisher — An Evening With (Prod Zappa — Dble.) 7.00
The Fugs — Virgin Fugs / Fugs (Kill For Peace) ..... each 5.00
Godz (ESP Band) — Contact High / 3rd Testament / Godz 2 each 5.00
Grateful Dead — Anthem Of The Sun / Aoxomoxoa ..... each 4.00
Workingman's Dead / American Beauty ..... each 4.00
Holy Modal Rounders — Indian War Whoop! (ESP) 4.00
I.S.B. — Hangman's Daughter / Big Huge / Wee Tam / 5000 Spirits ..... each 4.00
It's A Beautiful Day — 1st (White Bird) 5.00
Jefferson Airplane — Surrealistic Pillow / Crown Of Creation ..... each 4.00
After Bathing at Baxters / Volunteers ..... each 4.00
The Kinks — 1st / Kinda Kinks / Kontroversy ..... each 4.00
Kelvin Hall / Face To Face / Something Else ..... each 4.00
Love — Da Capo / Forever Changes ..... each 4.00
Love Sculpture — Blues Helping / Forms & Feelings (Feat. D Edmunds) ..... each 5.00
Paul McCartney — The Family Way (Rare 66 Decca LP) 5.00
John Mayall's Bluesbreakers — Looks Kleek (Live 64) 5.00
Bluesbreakers (Feat. Clapton) 5.00
Hard Road (Feat. P. Green) 5.00
MC5 — High Time 5.00
Kick Out The Jams / Back In The USA ..... each 5.00
Steve Miller Band — Children Of The Future / Sailor / Brave New World ..... each 5.00
Moody Blues — Magnificent Moodies LK4711 ..... 5.00
The Move — Something Else (Feat. The Live EP + More!) 5.00
Nico — Desert Shore 4.00
Marble Index 5.00
Nitty Gritty Dirt Band — 1st / Rare Junk / Ricochet (All Ultra Rare) ..... each 10.00
Pebbles — Vol 1-10. Superb collectors albums covering UK Beat, US Psych, Acid Punk, Pure Pop, Surfin', Garage. Everything you could hope and pray for ..... each vol 4.00
Pink Floyd — Piper At The Gates of Dawn (orig sleeve) 5.00
Saucerful of Secrets (Masterpiece) 5.00
Pearls Before Swine — One Nation Underground (ESP) 5.00
Balalaiva (ESP) 5.00
Pink Fairies — Kings of Oblivion / Bunch of Sweeties / Never Never Land ..... each 4.00
Pretty Things — 1st / Get The Picture / Emotions ..... each 5.00
Quicksilver — Happy Trails — Quicksilver 1st ..... each 4.00
The Seeds — 1st (Pushin' Too Hard) / Web of Sound ..... each 5.00
Small Faces — 1st LK4790 ..... 5.00
Spencer Davis Group — 1st (Brown Cover) 5.00
Stooges (Iggy Popp) — 1st / Funhouse ..... each 5.00
Them — Angry Young Them! 5.00
United States of America — 1st (Early Electronic Based LP) 5.00
Velvet Underground — And Nico 1st / White Light / 3rd LP. (Total Classic) ..... each 4.00
WCPAEB — Part 1 (Orig sleeve — Massive Psych Band) 5.00
Who — My Generation (Superb re-release in Classic sleeve) 3.00
Sell Out / A Quick One ..... each 7.00
Yardbirds — 5 Live Yardbirds / Yardbirds 2nd LP ..... each 4.00

WE HAVE 2 RECORD SHOPS IN WICKFORD!!!
Adrians 'OLD SHOP' is now open Sats 9-30-4.30 & Mons & Fris 9.00-1 p.m. for secondhand bargains, rare promos, cheapies, oddities, 50s &60s R & Roll originals, plus many 'one-off' goodies.

CLASH CLASH CLASH CLASH CLASH
7" CLASH I fought the law/White man (Jap I + lyrics) (P) 2.75
7" CLASH London calling / Armagideon time (Jap I + lyrics) (P) 2.75
7" CLASH Bankrobber (Jap I + lyrics) (P) 2.75
7" CLASH Train in vain / London calling (I) 1.20
7" CLASH I fought the law / Capital radio e.p. (P) 1.60
7" CLASH L. Calling, T. Gun, City Rockers. Remote control; Complete control; White riot, English civil; Bankrobber (all pic), Hammersmith (Clash logo) ..... each 1.10
7" CLASH BOX SET 8 singles in pics + lyric sheets (Jap I) ..... 12.50 + 75p P&P
10" CLASH LP (8 tracks) In stock now 3.50
LP CLASH (1st) + FREE 7" 'Groovy times' / Gates of West. Choice of Green or Blue sleeves (I) ..... each 5.49
LP CLASH Pearl Harbour '79 (As above, with free 7" but different pic and lyrics to tracks) (Jap I) (Diff. Pic above) 9.99
12" CLASH London calling / A Time (long version) (P) 2.99

VIDEO FILMS (VHS

PLATTERSTALL

Phone CHRIS on 01 261 6172
for details of Advertising

REGGAE REGGAE REGGAE REGGAE REGGAE REGGAE

DADDY KOOL RECORDS

(Second on left down Oxford Street from Tottenham Court Road Tube Station)

94 DEAN STREET, LONDON W1 Hotline 01-437 3535

Send now for Britain's biggest free Reggae Mail Order List

1st AGAIN — KING TUBBY MEETS ROCKERS @ FIREHOUSE — AUGUSTUS PABLO £4.95 (P&P free)

KOOL LPs (P&P free)

1	Time & Peace — Hugh Mundell	£4.95
2	In My Fathers House — Benny Wailer	£4.95
3	Rasta Man In Exile — Ras Midas	£4.95
4	King Tubby vs Channel 1 (Dub)	£4.75
5	Best Of — Ruddy Thomas	£4.50
6	Folly Rasking — Johnny Osbourne	£4.95
7	Jamaican Heroes — Prince Far I	£4.25
8	Kemakazie Dub — Prince Jammy	£2.95
9	Rockers (Film Soundtrack)	£2.95
10	Umoja Dub — Revolutionaires	£2.95
11	Everyday Skank — (Best Of) — Big Youth	£2.95
12	Showcase (6 tracker — Dub) — Trinity	£1.50

5th Anniversary Celebration
Killer LPs £3.95 Post Free
Truth & Rights — Johnny Osbourne
Unconquered People — Israel Vibration
Africa Stand Alone — Culture
This Is — Augustus Pablo
Dread At The Controls (pre) — Mikey Dread
Africa Free By 1983 — Hugh Mundell
Black Roots Lovers — Sugar Minott
Plus mega bargain bonenza
LPs from £1.50. 12" Disco from 50p
Check Us Out!

Quality Cassettes, Reels & Video

CASSETTES	C60	C90	C120
AGFA Ferro Color	£0.65	£0.89	—
AGFA Super Ferro	£0.96	£1.28	£1.70
AGFA Stereochrom	*£1.00	£1.29	*£1.59
BASF LH	*£0.56	*£0.75	£1.30
BASF Ferro Super	£0.90	£1.22	£1.47
BASF Ferro Super LHI	£0.97	£1.29	—
BASF Chrome	£1.19	*£1.25	—
BASF Super Chrome	*£1.25	*£1.75	—
HITACHI Low Noise	£0.56	£0.78	£1.15
HITACHI UD	£0.91	£1.13	£1.52
HITACHI UDER (XLI)	£1.24	£1.54	—
HITACHI UDEX (XL2)	£1.24	£1.54	—
MEMOREX Normal Bias	£0.75	£0.79	—
MEMOREX MrX3	£0.92	*£0.99	—
MEMOREX Chrome 2	£0.99	*£1.19	—
MEMOREX High Bias	£1.13	*£1.29	—
OSAWA Low Noise	£0.61	£0.74	—
OSAWA LH	£0.90	£1.16	—
OSAWA FeCr	£1.08	£1.47	—
OSAWA CR	£1.08	£1.47	—
OSAWA MX Metal	£2.60	—	—
SONY CHF	£0.58	£0.83	£1.07
SONY BHF	£0.79	£0.94	£1.18
SONY AHF	£0.94	£1.18	—
SONY CD-Alpha	£1.26	£1.65	—
SONY Ferrochrome	£1.37	£1.85	—
TDK Dynamic	£0.74	*£0.85	£1.33
TDK Acoustic Dynamic	£1.05	*£1.16	£1.95
TDK Optimum Dynamic	£1.16	£1.70	—
TDK Super Avilyn	£1.30	*£1.63	—
TDK SAX	£1.68	£2.33	—
TDK MA Metal	£3.58	£4.53	—

REELS

AGFA LN 5" x 900'	£2.15
AGFA LN 5¾" x 1200'	£2.49
AGFA LN 7" x 1800'	£3.57
AGFA LN 5" x 1200'	£2.57
AGFA LN 5¾" x 1800'	£3.57
AGFA LN 7" x 2400'	£4.43
AGFA LN 7" x 3600'	£5.57
AGFA PEM368 7" x 1800' (Plastic)	£4.28
AGFA PEM368 7" x 1800' (Metal)	£5.00
AGFA PEM368 10½" x 3600' Cine	£9.70
AGFA PEM368 10½" x 3600' NAB	£11.70
BASF LH 7" x 1800'	£4.45
BASF LH 7" x 2400'	£5.80

VIDEO CASSETTES

AGFA (VCR)	LVC100	£9.75
	LVC130	£12.95
	LVC150	£15.05
SONY (BETA)	L250	£5.45
	L370	£6.10
	L500	£6.65
	L750	£8.75
AGFA (VHS)	E60	£6.10
	E120	£8.18
	E180	£9.70
HITACHI (VHS)	E60	£5.95*
	E120	£6.80*
	E180	£8.20*
JVC (VHS)	E180	£8.95

*SPECIAL OFFERS WHILE STOCKS LAST.

ALL GOODS ARE OFFERED SUBJECT TO AVAILABILITY AND INCLUDE V.A.T. AT 15%

POSTAGE AND PACKING FOR UK £0.75 PER ORDER

Orders Over £30 — Post Free

SEND MAIL ORDER OR BRING THIS ADVERT INTO ONE OF OUR SHOPS FOR THESE SPECIAL PRICES.

B.A.T.S.

OF BIRMINGHAM

MAIL ORDERS AND CALLERS TO DEPT ME4

B.A.T.S. OF BIRMINGHAM,
2262, COVENTRY ROAD,
SHELDON, BIRMINGHAM B26 3JR
Tel: 021-742 6311

Also at:
131, CORPORATION STREET,
BIRMINGHAM. B4 6QB
TEL: 021-236 2139

ROUGH TRADE

JAMES BLOOD ULMER — Are You Glad To Be In America	£3.50
RANKING DREAD — Lots Of Loving	£3.75
FAD GADGET — L.P. Fireside Favourites	£3.50
INSTANT AUTOMATIONS — Peter Paints His Fence	85p
ANGST IN MY PANTS — double E.P. (Instant Auts, Digital Dinosaurs, Door & Window, Missing Persons, The D12, C. Potter, M. Woods, and more gosh!)	£1.15
SIX MINUTE WAR — More Short Songs	50p
BAUHAUS — Telegram Sam	85p
BAUHAUS — In The Flat Field	£3.75
METHOD ACTORS — The Method	85p
LUDUS — My Cherry Is In The Sherry	85p
SECTION 25 — Charnel Ground	£1
FAMILY FODDER — Debbie Harry	85p
JOHNNY OSBORNE — Folly Ranking	£4.50
BADOO — Rocking Of The 5000, 12in	£2
HEART MADE OF STONE — The Viceroys, 12in	£2
A CERTAIN RATIO — Blown Away, 12in	£1.75
ESSENTIAL BOP — Eloquent Sounds	85p
KILLING JOKE L.P. £3.50/KILLING JOKE 12in Requiem	£1.75
GIRLS AT OUR BEST — Politics	80p
WAH HEAT — Seven Minutes To Midnight	85p
THROBBINGGRISTLE — Something Came Over Me/Adrenalin (two singles	85p each

FANZINES

DIRECTION — Reaction Creation 7 (Chords, Speedball, Who)	30p
NEW KOMMOTION 24 (Bill Haley, Jerry Lee, Charlie Gracie)	75p
THE TEN COMMANDMENTS 5 (Orange Juice Jam, Aztec Camera, etc.)	50p
UBER ALLES (Discharge, Manufactured Romance, sad aming stransters)	20p
RIPOFF 6 (Wahheat, Crass, U2)	10p
RISING FREE 2 (Ants, Sham, Lurkers, UK subs)	25p
0533/4 (Eyeless in gazaza, Deep freeze Mice)	20p
ALTERNATIVE SQUARD 15 (The Mo, Urge, Protege)	30p
WOOL CITY ROCKER 9 (Yorkshire's rockscene monthly)	30p
ALL MESSED UP (Raincoates, UK Subs, Pink mil, Toyah)	25p

ROUGH TRADE MAIL ORDER is still with the shop at 202 KENSINGTON PARK ROAD, W11

TEL: 221 1100

ROUGH TRADE RECORDS, Distribution, Label, Promotions, Accounts have moved to 137 BLENHEIM CRESCENT, W11.

POSTAGE AND PACKING

UK AND EIRE — 7" 1 25p, 2-4 40p, 5 50p, 6 65p, 7 and over £1 (maximum); 12" 1 50p, 2 or more £1 maximum. Fanzines 1 15p, 2-3 25p, 4-5 35p, 6-8 50p, 9-10 60p, 11 and over £1 maximum.

EUROPE — 7" 1-3 85p, 4-7 £1.25, 8-10 £2.15; 12" — £1.25, 2-3 £2.15, 4-6 £3.50, 7-10 £5.50. Fanzines 1 35p, 2-4 65p, 5-10 £1.25, 11-25 £2.15. U.S.A. airmail 7" 1 £1.25, 2 £2, 3 £2.50, 4-6 £3.30, 7-10 £4.50; 12" 1£3.20, 2-4 £4.40, 5-6 £5.50, 7-10 £7.70. Fanzines 1 90p, 2 £1.50, 3-4 £2, 5-10 £3.30. Surface mail to U.S.A. same as airmail to Europe.

PLEASE PUT ALTERNATIVES WHERE POSSIBLE. SEND POSTAL ORDERS, CHEQUES, INTERNATIONAL MONEY ORDERS TO ROUGHTRADE MAIL ORDER, 202 KENSINGTON PARK ROAD, LONDON W11.

STIFF MAIL ORDER BRINGS YOU—

NEW THIS WEEK

NEW THIS WEEK WHAT YOU'VE ALL BEEN WATING FOR. BUY 100 IAN DURY, "SUPERMANS BIG SISTER" (WATCH THE LABEL) 96p EACH PLUS FREE B/W PHOTO. SEEZ 31 TEN POLE TUDOR "EDDIE, OLD BOB, DICK AND GARY, SPECIAL LIMITED OFFER FIRST 10,000 AT £3.99 EACH. BUY 101 JOHN OTWAY "GREEN GREEN GRASS OF HOME". 96p EACH. BUY 89 DIRTY LOOKS/BUY 98 TEN POLE TUDOR. 96p EACH. SON OF STIFF TOUR SAMPLER, 5 TRACKS FOR £1.15. MIK 2 MIKEY DREAD SINGLE. 96p EACH. PLA 1 DJ 12'u JONA LEWIE BIG SHOT. £1.40 EACH. BUY 93 "MEXICANO 12' BUY 95 EQUATORS 12" DJ COPY DREAD 1 "MIKEY DREAD 12". ALL AT £1.40 EACH. BLOCKHEAD WATCHES FUL GUARANTEED. £10.99 each. MADNESS ENAMEL BADGES. 80p EA

STILL AVAILABLE STIFF BOX SETS EITHER BUYS 1-10 OR BUYS 11-20. £12.50 EACH PLUS 75 P&P. STIFF JIG SAWS FEAT STIFF STARS. £1.40 EACH. BUYS 1 OR 4. 90p EACH. DJ COPIES OF BUY 45 60. 90p EACH. DJ COPIES OF BUY 69. 60p EACH. DJ COPIES OF BUY 71. 90p EACH. SPANISH "ONE STEP BEYOND". 90p EACH. KIRSTY MACCOLL DISC. £1.00 EACH. FEELIES FLEXI DISCS. 30p EACH. PLASMATICS OR "STIFF" SEW ON PATCHES. 50p EACH. NEW SON OF STIFF TOUR CARRIER BAGS. 10p EA

IMPORTS SPECIAL OFFER EITHER SEEZ 12 "FOOL AROUND" RACHEL SWEET USA. PROMO LP OR USE 1 WRECKLESS ERIC USA COMPILATION FOR £1.99 EACH. SEEZ O "HEROES AND COWARDS COMPILATION". £3.50 EACH. SEEZ 21 or 23 USA IMPORTS. £4.50 EACH. SEEZ 1 DAMNED DAMNED ETC. £3.50 EACH

E.P.S LAST 1 2 4 5. £1.00 EACH.

12" SINGLES BUY 49 COL 3 TRACK. ONLY 96p EACH. BUYS 38 46 50 53 62 70(10") 76 90 93 95. DREAD 1. CROWN 1(10"). PLA 1. ALL £1.40 EACH

T SHIRTS ALL SHIRTS £2 50 EACH EXCEPT WHERE STATED. NEW JOE KING CARRASCO SHIRTS (COL PRINT). S.M.L./PLASMATICS SHIRTS S.L./DESMOND DEKKER SHIRTS S.M.L./G. PARKER SHIRTS S.L./IF IT AINT STIFF S.M.L./STIFF SLOGAN SMALL ONLY £2.00 EACH./IF IT AINT SMALL ONLY OLD STOCK BUT OK. £1.50 EACH

POSTERS NEW SON OF STIFF TOUR POSTERS (PICS). 45p EACH. PLASMATICS NEW POSTERS. 50p EACH. FOLL ARE ALL 50p EACH: SON OF STIFF TOUR/W. ERIC/G. PARKER/MIKEY DREAD/DESMOND DEKKER/FEELIES/JOE KING CARRASCO. TWO TOUR LENE COL. POSTERS FOR 50p OR ONE FOR 30p

LPS FREE SOUNDS 3 LP WITH EVERY ORDER. LIMITED TO ONE PER ORDER ONLY. SEEZ 3 TO 23. £4.50 EACH. GET 1 2 3. £3 50 EACH. SEEZ 22 24 25 26 27 29. TNT 1. SEEZ 31. JAH 1. ALL £3.99 EACH LIMITED. FOR OTHER LPS SEE (IMPORTS)

BADGES ENAMEL: SON OF STIFF TOUR/LENE LOVICH/STIFF LOGO (ROUND) STIFF LOGO SQUARE. ALL £1.00 EACH. MADNESS ENAMELS. 80p EACH. SET OF 7 G. PARKER BADGES. 70p SET OF 8 SON OF STIFF TOUR BADGES. 80p. SET OF 6 DESMOND BADGES. 60p. SET OF 6 FEELIES OR LEW LEWIS BADGES. 60p PER SET. IF IT AINT/STIFF SLOGAN/MIKEY DREAD BADGES ALL 20p EACH. FOLL ARE 15p EACH. G. PARKER/W. ERIC/I. LIKE LENE/GO-GO'S/STIFF LOGO. STIFF "WE LEAD". ETC. PLASMATICS SET OF 6 PLASMATICS BADGES. 60p THE SET

SINGLES BUYS 1 4 22 25 26 29 30 31 33 34 35 39. TO 51 53 54 55 56 58 TO 68 70. LOT 1. LEW 1. DEV 1. BOY 1/2. HORN 1. OFF 1 2 4. ALL 90p EACH. BUYS 69 71 72. TO 85 87 88 90. TO 95 89 98 101. BLO 1. CLAP 1. ALL 96p EACH. BUY 91 (COL VINYL). £1.00 EACH.

SEND ALL ORDERS TO "STIFF MAIL ORDER" 9-11 WOODFIELD ROAD, LONDON W9. INC & AND & ON ALL ORDERS 20p SMALL 60p LARGE. SEND S.A.E. FOR CATALOGUE. JOIN THE PLASMATICS FUN CLUB. IT'S FREE. JUST SEND IN YOUR NAME

HOW TO BEAT....THE RECESSION - INFLATION — DEPRESSION ET AL

USE OUR VARIOUS SERVICES AIMED AT GENUINE RECORD AND TAPE BUYERS — EXPORT AND INLAND ENQUIRIES WELCOMED.

★ All Brand New Records and Tapes supplied at Discount — Extra Discounts on larger orders (ideal for clubs, colleges, societies etc) — all tastes catered for ★ Thousands of quality guaranteed secondhand albums ★ Your unwanted records and tapes bought for cash or part exchanged for any brand new ones of your own choice — turn old into gold! (Please send list to us for official offer) ★ Thousands of Evergreen Singles ★ Posters ★ T-shirts and sweat shirts ★ Books about music, music books, humour, fiction — all contemporary classics — Send S.A.E. for our **FREE** 25 page Mail Order Catalogue. (Shops at Porthmadog, Bangor and Wrexham)

COB RECORDS (N10), PORTHMADOG, GWYNEDD, WALES. Tel.: 0766-2170/3185

MISSED THAT HIT SOUND WHILE IT WAS AROUND GET IT FROM THE DEALER, WITH ALL THE CLASSICS. All the singles listed below are but a small selection from over 2,000 singles, and 1,000 L.P.'s listed at incredible prices.

SEND S.A.E. FOR LIST

ALL THE RECORDS LISTED BELOW ARE 75p EACH, 5 FOR £3.50, 10 FOR £6.50 OR 20 FOR £12 (+30p P&P) MANY OTHERS ON LIST

57	BACHMAN-TURNER OVERDRIVE	You ain't seen nothin' yet
104	BEATLES	Ticket to ride
2229	"B52"s	Rock Lobster
2237	CHAIRMEN OF THE BOARD	Give me just a little more time/ You've got me dangling on a string/ Everything's Tuesday
2143	ELVIS COSTELLO	I can't stand up for falling down
2910	NEIL DIAMOND	Forever in blue jeans
3073	EARTH, WIND & FIRE/EMOTIONS	Boogie wonderland
561	ELECTRIC LIGHT ORCHESTRA	Telephone line
2368	FLEETWOOD MAC	Tusk
2259	GIBSON BROS	Ooh what a life
803	DAN HARTMAN	Instant replay
3094	IRONHORSE	Sweet Louise
3261	ELTON JOHN	Little Jeannie
3104	KETTY LESTER	Love letters
1078	BARRY MANILOW	Can't smile without you
2682	MOTORHEAD	Golden years
2102	PINK FLLOYD	Another brick in the wall
2486	QUEEN	Crazy little thing called love
1516	ROLLING STONES	Fool to cry
2305	SISTER SLEDGE	Lost in music
3317	SPLODGENESSABOUNDS	Simon Templar/Two-pints of lager
3323	DONNA SUMMER	Sunset people
2981	JOHNNY TILLOTSON	Poetry in Motion
2983	FRANKIE VALLI	My eyes adored you
2538	XTC	Making plans for Nigel

ALSO GREAT BARGAINS

100 HIT SINGLES	£18 (+ £4 if overseas)
100 SOUL HITS	£10 (+ £4 if overseas)
100 REGGAE SINGLES	£10 (+ £4 if overseas)
100 PICTURE COVER SINGLES	£10 (+ £4 if overseas)

OLDIES UNLIMITED

DEPARTMENT N, TELFORD, SHROPSHIRE, TF2 9NQ

MORE PLATTERSTALL ADS ON PAGE 53

ANGEL — On Earth — White Hot — Sinful
SPECIAL LIMITED OFFER
1.00 Each Or 3 For 2.50
SALE 1.49 Each Or 4 For 5.50

ALLMAN & WOMAN	Two The Hard Way
GARY WRIGHT	Touch And Gone
BLACK OAK	Race With The Devil
VARIOUS	Stiff's Live Stiffs
NEUTRONS	Tales From The Blue Cocoons
BAR-KAYS	Flying High On Your Love
SHA NA NA	Streets Of New York
SHAN NA NA	R&R Is Here To Stay
BACHMAN TURNER OVERDRIVE	Head On
GRAEME EDGE BAND	Paradise Ballroom
GREGG ALLMAN BAND	Playin' Up A Storm

LPs AT 1.99 EACH OR 4 FOR 7.00

GORDON LIGHTFOOT	Cold On The Shoulder
BEACH BOYS	Love You
GOLDEN EARRING	Switch
ALEX HARVEY	Big Hits & Close Shaves
GEORGE HARRISON	33 ⅓
GEORGE HARRISON	Extra Texture
NEKTAR	Magic Is A Child
JOHN MILES	More More Miles Per Hour
ALVIN LEE	Rocket Fuel
ROGER DALTREY	One Of The Boys
MARSHALL TUCKER BAND	1st LP
GOLDEN EARRING	Grab It For A Second
GOLDEN EARRING	Superstarshine Vol 1
EARTH QUAKE	Rocking The World
EARTH QUAKE	Leveled
EARTH QUAKE	8.5
CROSBY & NASH	Live
PETER FRAMPTON	I'm In You
ERIC BURDON/JIMMY WITHERSPOON	Guilty
COCKNEY REJECTS	Greatest Hits Vol 1 (With Free Single)
RICHARD HELL	Blank Generation
WISHBONE ASH	Masters Of Rock
JAN HAMMER GROUP	Oh Yeah
JAN HAMMER GROUP	The First Seven Days
STEVEN STILLS	The Best Of
AMERICA	Holiday
AMERICA	Hideaway
AMERICA	Hearts
GOOD RATS	From Rats To Riches
COLIN TOWNS	Full Circle
IGGY POP	Kill City
BEACH BOYS	Surfer Girl
BEACH BOYS	Little Duce Coupe
BEACH BOYS	15 Big Ones
BEACH BOYS	Live In London
THIN LIZZY	Bad Reputation
PRETTY THINGS	Vintage Years (Double Hits)
EDDIE & THE HOT RODS	Thriller
FOCUS	In & Out Of Focus
FOCUS	Ship Of Memories
ALICE COOPER	Muscle Of Love
ANTHONY PHILLIPS	The Geese & The Ghost
ALAN WHITE	Ramshackled
LOL CREME & KEVIN GODLEY (10CC)	L
RAY THOMAS	From Mighty Oaks
SWEET	Biggest Hits
LONE STAR	Firing On All Six
JON LORD	Windows
HEART	Magazine
HORSLIPS	Aliens
HORSLIPS	The Man Who Built America
ANTHONY PHILLIPS	Private Parts & Pieces
GROUNDHOGS	Crosscut Saw
GROUNDHOGS	Black Diamond
MAX WEBSTER	A Million Vacations
WINGS	London Town
CLIMAX BLUES BAND	Stamp Album
CLIMAX BLUES BAND	Tightly Knit
CLIMAX BLUES BAND	A Lot Of Bottle
CLIMAX BLUES BAND	Gold Plated
STEVE HARLEY	Hobo With A Grin
STEVE HARLEY	The Candidate
AUTOMATIC MAN	Visitors
ERIC BURDON & THE ANIMALS	Before We Were So Rudely Interrupted
CITY BOY	Young Men Gone West
LEO SAYER	Thunder In My Heart
LEO SAYER	Sayer
COMMANDER CODY	Rock 'n Roll Again
PATRIC MORAZ	I
PETER FRAMPTON	Frampton
JETHRO TULL	Heavy Horses
RENAISSANCE	Novella
MANFRED MANN	The Best Of
JOHN MILES	Zaragon
RINGO STARR	Ringo The Forth
WIDOWMAKER	Widowmaker

LPs AT 2.49 EACH OR 3 FOR 7.00

LOU REED	Coney Island Baby
FACES	Ooh La La
EDDIE & THE HOT RODS	Life On The Line
THE NICE	Greatest Hits
RENAISSANCE	A Song For All Seasons
SLADE	Slayed?
SLADE	Old New Borrowed & Blue
SLADE	In Flame
SLADE	Nobody's Fool
SLADE	Whatever Happened To
PETE TOWNSHEND & RONNIE LANE	Rough Mix
JETHRO TULL	Songs From The Wood
BLACK SABBATH	Never Say Die
BLACK SABBATH	Paranoid
BLACK SABBATH	Vol 4
BLACK SABBATH	Black Sabbath
BLACK SABBATH	Sabbath Bloody Sabbath
BLACK SABBATH	Master Of Reality
BLACK SABBATH	Greatest Hits
BLACK SABBATH	Sabotage
URIAH HEEP	High And Mighty
URIAH HEEP	Wonderworld
TEN YEARS AFTER	Positive Vibrations
SOFT MACHINE	Soft Machine 7
MANFRED MANN	The Roaring Silence
UFO	Obsession
RACHEL SWEET	Protect The Innocent
RACHEL SWEET	Fool Around
LENE LOVICH	Stateless
LENE LOVICH	Flex
IGGY POP	Metalic KO
DEREK AND CLIVE	Ad Nauseam
CAPTAIN BEEFHEART	Shiny Beast
SANTANA	Jorge
STRANGLERS	No More Heroes
ROBERT PALMER	Secrets

LPs AT 2.99 EACH OR 4 FOR 11.00

RENAISSANCE	azure d'or
JOHN CALE	Paris 1919
BAD COMPANY	Desolation Angels
TODD RUNDGREN	Hermit Of Mink Hollow
TODD RUNDGREN	A Wizard A True Star
ROXY MUSIC	Manifesto
GRAHAM PARKER	The Up Escalator
AEROSMITH	Draw The Line
SID VICIOUS	Sid Sings
J J CALE	Really
J J CALE	Naturally
SHAKTI	A Handful Of Beauty
SHAKTI	1st LP
R E O SPEEDWAGON	1st LP
R E O SPEEDWAGON	Two
R E O SPEEDWAGON	This Time We Mean It
R E O SPEEDWAGON	Ridin' The Storm Out
R E O SPEEDWAGON	Lost In A Dream
RUSH	A Farewell To Kings
AL KOOPER	Act Like Nothing's Wrong
DONOVAN	Greatest Hits
SUZI QUATRO	Greatest Hits
APRIL WINE	Harder Faster (With Patch)
UNDERTONES	Hypnotised
GURU GURU	Kanguru
IAN DURY	Do It Yourself
IAN DURY	New Boots And Panties
BIRTH CONTROL	Gold Rock
BIRTH CONTROL	Backdoor Possibilities
VARIOUS ARTISTS	Metal For Muthas
CHEAP TRICK	Cheap Trick
JEFF BECK	Blow By Blow
JEFF BECK	Wired
JEFF BECK	Truth
JEFF BECK	With Jan Hammer Group Live
DAN FOGELBERG	Captured Angel
DAN FOGELBERG	Netherlands
SPIRIT	Twelve Dreams Of Dr Sardonicus
JOHNNY WINTER	Live And
EDGAR WINTER	They Only Come Out At Night
JOHNNY WINTER	Captured Live
KANSAS	Kansas
KANSAS	Song For America
KANSAS	Masque
SANTANA	Santana
SANTANA	Welcome
SANTANA	Festival
SANTANA	Borboletta
SANTANA	Caravanserai
BLUE OYSTER CULT	Blue Oyster Cult
BLUE OYSTER CULT	Agents Of Fortune
IAN HUNTER	Ian Hunter
MAHOGANY RUSH	Mahogany Rush IV
MOUNTAIN	The Best Of
JANIS JOPLIN	Pearl
JOURNEY	Look Into The Future
JOURNEY	Next
ART GARFUNKEL	Angel Clare
ART GARFUNKEL	Breakaway
MAHAVISHNU	Birds Of Fire
MAHAVISHNU	The Inner Mountain Flame
MAHAVISHNU	Visions Of The Emerald Beyond
RETURN TO FOREVER	Musicmagic
ELVIS PRESLEY	Canadian Tribute (Gold Vinyl)
MERTON PARKAS	Face In The Crowd
JON ANDERSON	Olias Of Sunhillow
TOMMY BOLIN	Teaser
PETE TOWNSHEND	Empty Glass
PRETENDERS	Pretenders
IRON BUTTERFLY	In A Gadda Vida
LOVE	Forever Changes
VELVET UNDERGROUND	Loaded
VAN HALAN	Van Halan
VAN HALAN	Van Halan 2
VAN HALAN	Women & Children First
LOWELL GEORGE	Thanks I'll Eat It Here
RICKIE LEE JONES	Ricky Lee Jones
DOOBIE BROTHERS — What Were Once Vices — Toulouse Street — Takin' It To The Streets — Stampede — Minute By Minute — Living In The Fault Line — Captain And Me — Best Of	
DOORS — 13 — L A Woman — Doors — American Prayer — Best Of	
EAGLES — One Of These Nights — On The Border — Hotel California — Greatest Hits — Eagles — Desperado	
DAVE EDMUNDS — Tracks On Wax — Repeat When Necessary — Get It	
EMERSON LAKE & PALMER — Trilogy — Tarkus — Brain Salad Surgery — In Concert — Emerson Lake & Palmer	
INCREDIBLE STRING BAND — Wee Tam — Hangman's Beautiful Daughter — 5000 Spirits — Big Huge	
LED ZEPPELIN — Presence — In Through The Out Door — Houses Of The Holy — One — Two — Three — Four	
LITTLE FEAT — Little Feat — Time Loves A Hero — Feat's Don't Fail Me Now — Down On The Farm — Sailin' Shoes	
LURKERS — God's Lonely Men — Fulham Fallout	
MC5 — Kick Out The Jams — Back In The U.S.A	
JONI MITCHELL — Ladies Of The Canyon — Joni Mitchell — Hissing Of The Summer Lawns — Hejira — For The Roses — Court & Spark — Clouds — Mingus	
MONTROSE — Montrose — Paper Money	
VAN MORRISON — His Street Band & Choir — A Period Of Transition — Wavelength — Tupelo Honey — St Dominics Preview — Moondance — Hard Nose The Highway — Astral Weeks — Veedon Fleece	
GARY NUMAN — Pleasure Principle — Tubeway Army — Replicas	
GRAM PARSONS — G.P. — Grievous Angel	
RAMONES — Rocket To Russia — Road To Ruin — Ramones — Leave Home — End Of The Century	
REZILLOS — Mission Accomplished — Can't Stand The Rezillos	
TALKING HEADS — 77 — More Songs Of Buildings — Fear Of Music	
TOM WAITS — The Heart Of Saturday Night — Foreign Affairs — Blue Valentine — Small Change — Closing Time	
YES — Tomato — Yes — Time & A Word — Yes Album — Relayer — Fragile — Close To The Edge	
NEIL YOUNG — Zuma — Tonight's The Night — On The Beach — Neil Young — Harvest — Everybody Knows — Comes A Time — American Stars & Bars — After The Goldrush	
ZAPPA & THE MOTHERS — Zoot Allures — Waka-Jawaka Hot Rats — Studio Tan — Sleep Dirt — Orchestral Favourites — One Size Fits All — Hot Rats — Apostrophe — Weasels Ripped My Flesh — Live At Fillmore — Just Another Band From LA — Grand Wazoo — Burnt Weeny Sandwich — Overnite Sensation	
AC/DC — Powerage — Let There Be Rock — If You Want Blood — Highway To Hell — High Voltage — Dirty Deeds Done Dirt Cheap	
CAPTAIN BEEFHEART — Clear Spot — Shiny — Beast	
JACKSON BROWNE — Hold Out — The Pretender — Running On Empty — Late For The Sky — Jackson Brownie — For Everyman	
RY COODER — Show Time — Ry Cooder — Paradise + Lunch — Jazz — Into Purple Valley — Chicken Skin Music — Bop Till You Drop	
Boomers Story	
ALICE COOPER — Alice Cooper Show — Schools Out — Love It To Death — Killer — Stories From The Inside — Greatest Hits — Billion Dollar Babies — Goes To Hell	
C.S.N.&Y — Crosby Stills & Nash — So Far (Best Of) — De-Ja-Vu	
ELVIS COSTELLO — Get Happy — My Aim Is True	
STEVE HOWE — Steve Howe Album — Beginnings	
ANGELIC UPSTARTS — We Gotta Get Out Of This Place — Teenage Warning	
SAXON — Wheels Of Steel — Saxon	
CARS — The Cars — Candy O	
FOREIGNER — Foreigner — Double Vision	
FACES — A Nod's As Good As A Wink	
ROD STEWART — Foot Loose & Fancy Free — Blondes Have More Fun — A Night On The Town — Atlantic Crossing — Greatest Hits (Killing Of Georgie / Sailing / Daya Think I'm Sexy? Etc.)	
FLEETWOOD MAC — Rumours — Fleetwood Mac — Then Play On — Penguin — Mystery To Me — Kiln House — Heroes Are Hard To Find — Future Games — Bare Trees	
FIREFALL — Elan — Firefall	
FOGHAT — Night Shift — Rock 'n' Roll Outlaws — Live — Fool For The City — Foghat — Energized	
DARYL HALL & JOHN OATS — War Babies — Abandoned Loncheonet	
NICK LOWE — Jesus Of Cool — Labour Of Lust	
JAMES TAYLOR — In The Pocket — Sweet Baby James — Mud Slide Slim — Greatest Hits — Gorilla	
TELEVISION — Marquee Moon — Adventure	
AMERICA — Homecoming — Greatest Hits	
CARLY SIMON — No Secrets — Best Of — SOUNDTRACK — Clockwork Orange	
BREAD — The Sound Of Bread	
BEACH BOYS — Holland	
J GIELS BAND — "Live" Full House	
ZZ TOP — Deguello	
MICK JAGGER/RANDY NEWMAN / RY COODER — Performance (Original Soundtrack)	
ATHLETICO SPIZZ 80 — Do A Runner	
EVERLY BROTHERS — Walk Right Back	

LPs AT 3.25 OR 3 FOR 9.00

SEX PISTOLS	Never Mind The Bollocks
MOODY BLUES	Seventh Sojourn
PETER BAUMANN	Romance
KATE BUSH	Lionheart
PINK FLO'D	Dark Side
PINK FLOYD	Meddle
PINK FLOYD	Animals
PINK FLOYD	Wish You Were Here
STEVE HACKETT	Defector
DEEP PURPLE	In Rock
DEEP PURPLE	Machine Head
BEATLES	Magical Mystery Tour
BEATLES	Abbey Road
BEATLES	Sgt Peppers
MOTORHEAD	Bomber
MADNESS	One Step Beyond
BYRDS	Very Best Of (2 LPs)
WHO	Who By Numbers
KING CRIMSON	In The Wake Of Poseidon
PHIL MANZANERA/ENO etc	801 Live
BE BOP DELUXE	Drastic Plastic
VAN MORRISON	Into The Music
THIN LIZZY	Jailbreak
QUEEN	Jazz
CAMEL	I Can See Your House From Here
GERRY RAFFERTY	Night Owl
STATUS QUO	Whatever You Want

Penny Farthing Sounds

SEND OR PHONE NOW FOR OUR FREE CATALOGUE CONTAINING OVER 3,000 ALBUMS ALL AT FANTASTIC DISCOUNT PRICES! (CATALOGUE SENT WITH EVERY ORDER)

PLEASE NOTE: All our albums are brand new and guaranteed factory fresh. Each order is professionally packed in heavy duty corrugated cardboard boxes and despatched from our warehouse by return of post. Some delays may occur if there is very heavy demand for certain items so please allow 14 days before you panic!

Rush your POs, cheques to — P.F.S., 65-67 SHENFIELD ROAD, SHENFIELD, ESSEX, CM15 8HA, ENGLAND.

OVERSEAS CUSTOMERS please pay by I.M.O. or a draft drawn on a London Bank.

POST RATES — 1 LP = 59p, 2 LPs = 95p, 3 or more LPs = 1.25. Singles = 45p Any Quantity.

OVERSEAS POST RATES — 1 LP = 95p, 2 LPs = 1.75, 3 or 4 LPs = 2.40, 5 or more LPs = 65p each. Singles 1.00 Any Quantity.

Our free catalogue of ROCK & POP ALBUMS & GOLDEN OLDIE SINGLES sent free with every order. For catalogue only phone Now!

FOR EXPRESS SERVICE you may use your ACCESS/MASTER CHARGE OR BARCLAY/VISA CARDS — Phone Brentwood (0277) 224547 or send your card number with your order.

ANY RECORD FOUND TO BE

NME CLASSIFIEDS

REACH MORE PEOPLE THAN ANY OTHER MUSIC PAPER IN THIS COUNTRY

For further details ring
KARLA FAERBER
01-261 6122
or write
New Musical Express
Classified Advertisements
25th Floor
King's Reach Tower,
Stamford Street, London. S.E.1

FOR SALE — 25p per word

ADAM AND THE ANTS — DOG EAT DOG (multi-coloured) tees £3.50, s/shirts £6.95. SML. **T.I.T.S.** 12 Blenheim Street, Newcastle-on-Tyne 4.

ADAM ANT "Young Parisians" t-shirts, 3 colours. £4.00. SML. **PRIESTLEY'S** t-shirts, Dept. N, 36 Bootham, York.

ANTS BONDAGE PIC t-shirts. £4.00. SML. **PRIESTLEY'S** t-shirts, Dept. N, 36 Bootham, York.

BLOW YOUR girlfriend, boyfriend, anyone, anything to giant 14" x 18" b/w poster, photo, any size snapshot, paper cutting etc. (Returned undamaged). No negative needed. Send £5.00 — Fotoblow, 14 The Triangle, Altringham, Cheshire WA15 6DP.

BOWIE LOW t-shirts. 2 colour. SML. £4.00. **PREISTLEY'S** t-shirts, Dept. N, 36 Bootham, York.

BOWIE — SCARY MONSTERS t-shirts £3.50, s/shirts £6.95. SML. **T.I.T.S.** 12 Blenheim Street, Newcastle-on-Tyne 4.

CLASH T-SHIRTS. 3 colour white man, gun and 5 colour photo + logo. £4.00 each. SML, **PRIESTLEY'S** t-shirts, Dept N, 36 Bootham, York.

CLASSIX NOUVEAUX Marionette t-shirts. SML. £4.00. **PRIESTLEY'S** t-shirts, Dept. N, 36 Bootham, York.

COCKNEY REJECTS Greatest Hits Vol. 2 t-shirts. West Ham colours. SML. £4.00. **PRIESTLEY'S** t-shirts, Dept. N, 36 Bootham, York.

COLLECTOR'S JUKE boxes 78 r.p.m. 1946 Wurlitzers, Ami, Rock Olas from £500.00. 45 r.p.m. 1957 from £250.00. Working order. Crawley (0293) 543407.

CRASS — BLOODY REVOLUTIONS — (single cover) T-shirts £3.50, s/shirts £6.95. SML. **T.I.T.S.** 12 Blenheim Street, Newcastle-on-Tyne 4.

CRASS T-SHIRTS. 3 colour photo collage. £4.00. SML. **PRIESTLEY'S** T-shirts, Dept. N, 36 Bootham, York.

CURE T-SHIRTS. White on black logo. SML. £4.00. **PRIESTLEY'S** t-shirts, Dept. N, 36 Bootham, York.

DAMNED T-SHIRTS. 4 colour. Photo-mix + back print. SML. £4.00. **PRIESTLEY'S** T-shirts, Dept. N, 36 Bootham, York.

LIVERPOOL
New Wave and modern clothing. All T-shirts, bondage clothes, stripe jeans, etc, Mohairs and shoes.
X TREMES
56 STANLEY STREET
(Off Whitechapel)
LIVERPOOL 1

Premier
★ Minimum quantity 12 shirts per design
★ All prices fully inclusive
★ Our unique money back guarantee
★ Competitive prices
★ World wide service
★ FREE Send for your Brochure and Price List TODAY!
T-SHIRTS AND SWEATSHIRTS PRINTED TO YOUR OWN DESIGN BY PROFESSIONAL SILK SCREEN PRINTERS
In front with your own design Back! Logo etc
PREMIER T-SHIRTS Dept NME Freepost
BOWTHORPE NORWICH NR5 9BR TEL. (0603) 745018
MR/MRS/MISS
NME
ADDRESS
CLUB etc
CAPITAL LETTERS PLEASE
NO POSTAGE STAMP NECESSARY - WE PAY THE POSTAGE

FOR SALE — 25p per word

DAVID BOWIE — CROWN t-shirts. 3 colour pic & logo. £4.00. SM. **PRIESTLEY'S** t-shirts, Dept N, 36 Bootham, York.

DEAD KENNEDYS — Holiday in Cambodia & California Uber Alles T-shirts £3.50, s/shirts £6.95. SML. **T.I.T.S.** 12 Blenheim Street, Newcastle-on-Tyne 4.

DEAD KENNEDYS t-shirts. 3 colour photo-montage. £4.00. SML. **PRIESTLEY'S** t-shirts, Dept N, 36 Bootham, York.

DEVO T-SHIRTS. 'Are we not Men.' Front & back colour print. £4.00. SML. **PRIESTLEY'S** t-shirts, Dept. N, 36 Bootham, York.

DYLAN, RARE cassettes — Phil, Watford 31434.

ECHO AND THE BUNNYMEN — RESCUE t-shirts. 4 colour pic & logo. £4.00. SML. **PRIESTLEY'S** t-shirts, Dept N, 36 Bootham, York.

ECHO AND THE BUNNYMEN T-shirts £3.50, s/shirts £6.95. SML. **T.I.T.S.** 12 Blenheim Street, Newcastle-on-Tyne 4.

ENO T-SHIRTS. 'Before and after Science.' SML £4.00. **PRIESTLEY'S** t-shirts, Dept. N, 36 Bootham, York.

EXPLOITED T-SHIRTS. 2 colour. SML. £4.00. **PRIESTLEY'S** T—shirts, Dept. N, 36 Bootham, York.

FANS ROCKSHOP — for music people — best t-shirts, posters, badges, zip-trousers, printed trousers and lots more at **FANS,** 63 Charing Cross Road, London W.C.2. **FANS,** 353 Holloway Road, London N.7 (Send for mail order lists: 353 Holloway Road, London N.7)

FLUORESCENT TEES — Tiger stripes or spots — tees only £4.50. SML. **T.I.T.S.** 12 Blenheim Street, Newcastle-on-Tyne 4.

FOUR ORIGINAL Beatles books. S.A.E. to:— Robert, 10 Oxley Drive, Finham, Coventry.

JOY DIVISION t-shirts. Unknown Pleasures wavy lines pic. £4.00. SML. **PRIESTLEY'S** t-shirts, Dept N, 36 Bootham, York.

JOY DIVISION — UNKNOWN PLEASURES — White on black T-shirts £3.50, s/shirts £6.95. SML. **T.I.T.S.** 12 Blenheim Street, Newcastle-on-Tyne 4.

KILLING JOKE t-shirts, album cover, 2 colour. Requiem cover. Black shirt £3.50. Malicious Damage, 11 Portland Road, London W.11.

KILLING JOKE 'Turn to Red' t-shirts. SML. £4.00. **PRIESTLEY'S** t-shirts, Dept. N, 36 Bootham, York.

MAGAZINE T-SHIRTS, 2 colour pic & logo. £4.00. SML. **PRIESTLEY'S** t-shirts, Dept N, 36 Bootham, York.

MINI ROCKSHOP — Victoria Market, 3 Wilton Road opposite station. Badges, photos, crazy colours, patches and a lot more gear.

N.M.E.'S MAY, 1976 — December, 1979. Great Yarmouth 748205.

N.M.E.'s SOUNDS complete 1978-1980. Offers. Keith Perrin, 12 South View, Pegswood, Morpeth, Northumberland.

ONLY ONES Baby's got a Gun t-shirts. SML.£4.00. **PRIESTLEY'S** t-shirts, Dept. N, 36 Bootham, York.

ORCHESTRAL MANOEUVRES — ORGANISATION (on black) T-shirts £3.50, s/shirts £6.95. SML **T.I.T.S.** 12 Blenheim Street, Newcastle-on-Tyne 4.

PAULINE MURRAY — (FACE) tees £3.50, s/shirts £6.95. SML. **T.I.T.S.** 12 Blenheim Street, Newcastle-on-Tyne 4.

PIL HUGE Logo in black or white T-shirts £3.50, s/shirts £6.95. SML. **T.I.T.S.** 12 Blenheim Street, Newcastle-on-Tyne 4.

PRINTED T–SHIRTS £2.95, sweatshirts £4.95. Punk, heavy, R&R Designs. Send S.A.E. leaflet. Pearlies, 57 High Street, Shanklin, Isle of Wight.

ROLLING STONE and Melody Makers for sale. Large collection. 01-989 8005.

SECTOR 27 t-shirts. Bright yellow logo — black shirt. £4.00. SML. **PRIESTLEY'S** t-shirts, Dept. N, 36 Bootham, York.

SIOUXSIE — FACE (Enormous print). Black on white — tees £3.50, s/shirts £6.95. SML. **T.I.T.S.** 12 Blenheim Street, Newcastle-on-Tyne 4.

FOR SALE — 25p per word

SIOUXSIE T-SHIRTS. 2 colour 'Leaning' photo on white, stage photo on black. £4.00 each. SML. **PRIESTLEY'S** T-shirts, Dept. N, 36 Bootham, York.

SKIDS — (THE ABSOLUTE GAME) tees £3.50, s/shirts £6.95. SML. **T.I.T.S.** 12 Blenheim street, Newcastle-on-Tyne 4.

SPIZZ RUNNER t-shirts — white on black. £4.00. SML. **PRIESLEY'S** t-shirts, Dept. N, 36 Bootham, York.

SPRINGSTEEN — BORN to Run or He's the One or The River or stage pose (4 different) — T-shirts £3.50, s/shirts £6.95. SML. **T.I.T.S.** 12 Blenheim street, Newcastle-on-Tyne 4.

STIFF LITTLE FINGERS — Inflammable Material (on red) & fingers (green on black) tees £3.50, s/shirts £6.95. SML. **T.I.T.S.** 12 Blenheim Street, Newcastle-on-Tyne 4.

STIFF LITTLE FINGERS t-shirts — Fingers, Guts, Flame, Heroes. £4.00 each. SML. **PRIESTLEY'S** t-shirts, Dept. N, 36 Bootham, York.

TALKING HEADS — Fear of Music T-shirts £3.50, s/shirts £6.95. SML. **T.I.T.S.** 12 Blenheim Street, Newcastle-on-Tyne 4.

THE FALL T-shirts £3.50, s/shirts £6.95. SML. **T.I.T.S.** 12 Blenheim Street, Newcastle-on-Tyne 4.

THE 'JAM — Tube Station T-shirts £3.50, s/shirts £6.95. SML. **T.I.T.S.** 12 Blenheim Street, Newcastle-on-Tyne 4.

THE PASSIONS t-shirts 'Michael & Miranda' pic. £4.00. SML. **PRIESTLEY'S** t-shirts, Dept. N, 36 Bootham, York.

THIN LIZZY — KILLER ON THE LOOSE T-shirts £3.50, s/shirts £6.95. S.M.L. **T.I.T.S.** 12 Blenheim Street, Newcastle-on-Tyne 4.

NME Classifieds
are seen by over
HALF A MILLION
more people than our nearest selling rival.

THROBBING GRISTLE (picture) teeshirts. SML £3.50. All Tomorrows Parties, 119 Berkeley Street, Scunthorpe, South Humberside.

TOYAH T-SHIRTS 'Bird in Flight' and logo t-shirts. £4.00 each. SML. **PRIESTLEY'S** t-shirts, Dept. N, 36 Bootham, York.

U.K. SUBS Official Merchandising — Crash Course (New Album). T-Shirts, badges, stickers. New line up colour poster. Still in stock — Old line up photos, posters. Tomorrows Girls, Warhead, Blues T-Shirts, badges, stickers, armbands, bum-flaps etc. Send S.A.E. for free listing of up to date available merchandise and prices to: U.K. Subs Products, P.O. Box 12, Guildford, Surrey.

U.K. SUBS Official colour poster of the new line up. £1.50 incl. p&p. P. Orders/cheques payable to 'Scum of the Earth' — U.K. Subs Products, P.O. Box 12, Guildford, Surrey.

ULTRAVOX '3 INTO 1' t-shirts. SML.£4.00. **PRIESTLEY'S** t-shirts, Dept. N, 36 Bootham, York.

VELVET UNDERGROUND Warhol album sleeve pic — 4 colours. £4.00. SML. **PRIESTLEY'S** t-shirts, Dept. N, 36 Bootham, York.

VIDEO CASSETTES. Blondie, Beatles, Bowie, Newman, etc. VHS only. S.A.E. 66 Clifton Street, Failsworth, Manchester.

XTC — BLACK SEA T-shirts £3.50, s/shirts £6.95. SML. **T.I.T.S.** 12 Blenheim Street, Newcastle-on-Tyne 4.

ZEPPELIN, BLONDIE, Queen, Bowie, most other groups. Onstage/offstage photos. 1971 onwards. S.A.E. for details — 51 Osborne Avenue, South Shields, Tyne & Wear.

INSTRUMENTS FOR SALE — 22p per word

ELECTRIC GUITAR — six string and 20 watt amplifier. Three months old — rarely played! Cover. strap, instructions included. Only £110 ono. Contact Tracy, Ruislip 31998 before 3pm or 868 2074 evenings.

MELLOTRON WITH cover £450 ono. Can delivery 0603 408011.

MINI SYNTHESIZER new £100.00. Tel. 04866 2465.

PAIR NATAL congos plus stand, £250. Phone 0295 720410.

YTS61 TENOR sax, as new, £400.00 ono 0580 291405.

DELETED L.P.'s/Singles our speciality. S.A.E. for details to Skeleton Records, P.O. Box 4, 46 Argyle Street, Birkenhead, Merseyside.

DO YOU want to start / buy a record collection? Over 100 rock classics. — Double / single L.P.'s. Excellent condition. Must go to one buyer. Box No. 4071.

ELO BLUE vinyl Out of the Blue. Offers. 07646 2138.

FREE RECORDS! Vintage are giving them away until Christmas! Every complete £5 you spend entitles you to a free single (choice of 50+ including Who/Traffic etc.). Plus a free Christmas raffle ticket! 1st prize is £50 worth of records from stock (free choice!) plus runners-up prizes — Only at Vintage Records, 91 Roman Way, Holloway, London. Tel. (01) 607 8586. Closed Mons/Tues.

HAVE JUST acquired 2 very large collections of American albums mostly in new or near new condition. Many rarities including — Sanders truck stop — Kaleidescope — Bradleys Barn — Radio City/Big Star — Loading Zone — Same the Sham — Sir Douglas-Sopwith Camel — Fred Neil — Lothar/Hand people — Bowie — Jim Kweskin — Also lots of sixties soul albums plus blues and R & B; **ROCK ON,** 3 Kentish Town Road, London N.W.1. (Next to Camden Town tube). Now open Sundays 10.30 to 6.00pm as well!

OLDIES, LARGE S.A.E. plus 50p, bumper size 40 page lists. L.P.'s/45's, set prices. J. & J. 24 Upperhall Park, Berkhamsted, Herts.

OUTLANDOS BLUE vinyl £20.00. Weston, Staffs. 270920.

PISTOLS ALBUM rare mint. 735 7441.

PISTOLS, BANSHEES, Blondie rare L.P.'s for sale. £15.00 each. 254 2272.

PISTOLS SWINDLE pic Something b/w. Offers. 021-706 3135.

RARE DYLAN. S.A.E. 208 Eastgate, Louth, Lincs.

RARE ELVIS 78s, also Bill Haley 78s, Ricky Nelson 78s. Phone New Milton 614222.

TWELVE INCHERS Substitute/American Girl/Spanish Stroll/Silver Machine/Baby Stop Crying. Offers — 12 Hillboro Court, Hainault Road, London E11 1ER.

YES RARITIES. (0908) 606441.

50's/60's ROCK, pop, soul originals from 10p. S.A.E. 94 Fitzpain Road, Ferndown, Dorset.

RECORDS FOR SALE — 25p per word

ALBUM HIRE. S.A.E. details, Dianne, Taw Records, Calver, Via Sheffield.

ANARCHY — PISTOLS (EMI) mint! Black sleeve. Metallic KO — Stooges (Skydog), vgc. Original sleeve. 52 Polecroft Lane, London S.E.6.

BOWIE, GENESIS, Stranglers megararities. S.A.E. Vinyl Dreams, Oasis, Corporation Street, Birmingham.

BOWIE, SPRINGSTEEN, Roxy, Blondie etc. Cheap live rarities, promos, pic discs. S.A.E. for list to J. Caroll, 21 Ellesmere Avenue, Eccles, Lancs.

BRAND NEW golden oldies. Over 3,000 titles from the past 25 years in our current list, also hundreds of bargain price L.P.s and recent hit 45's. Send 15p stamp. Gemini (Dept. N), 123 George Street, Mablethorpe, Lincs.

BRIGHTON RECORDS Fair. 9th November. Admission 35p. (11 a.m. - 1 p.m. — £2.00). Madeira Hotel, Marine Parade. Stalls. (0273) 550699.

CASSETTE LENDING Library. 1,000's titles. S.A.E. to Rentacassette, Wareham, Dorset.

COSTELLO HOLLYWOOD £7., Stranger £7, Two-tone £25.00, Who Substitute 12" £14.00. Tommy musicassette £4 — M Clark, Cayley Hall, Loughborough.

CREATION! U.K. originals (unplayed and mint). Life is Just Beginning, Midway Down (both Polydor), Painter Man, Making Time (both Planet). Offers! Ring Dublin 960190 evenings.

DAMNED RED vinyl Love Song, Pistols,Swindle pic. Offers. 0764 3289 after 6.

RECORDS WANTED — 25p per word

ABSOLUTELY ALL your unwanted L.P.'s, cassettes, singles (especially **RARITIES** bought for 1p-£2.50 each cash or exchange value. We guarantee **NONE** refused!! Bring **ANY** quantity in ANY condition to Record & Tape Exchange, 38 Notting Hill Gate, London W.11 (01-727 3539). Send **CASSETTES ONLY** by post with S.A.E. for cash — (our price must be accepted — S.A.E. for estimate if required).

A GOOD cash offer for those unwanted L.P.s/45s/cassettes. All types bought provided condition excellent. Send list detailing titles, condition. (S.A.E. appreciated). Stop, Look & Listen, Hayle, Cornwall.

ALL ALBUMS, singles. SAE for quote or send direct. Top prices. Terminal Records, "Oakfields", Crundale, Haverford West, Dyfed.

FUNHOUSE RECORDS offer our massive buying list. The most comprehensive aid to rare record hunting: Over 3,000 titles + prices paid. Send only £1.00 towards printing & postage costs. Make yourself a fortune. Dept. B, 1st Floor, 24 Cecil Square, Margate, Kent.

FUNHOUSE RECORDS pay the top prices for rarities by The Mothers, Zappa, Genesis, Who, Bowie, Troggs, Hawkwind, Bolan + 1,000's of other artists. We are interested in obscure, Mersey, rock albums, singles and EP's 1963 — 1971. Give us a ring on 0843 295595 or send your lists with an S.A.E. 1st Floor, 24 Cecil Square, Margate, Kent.

SPRINGSTEEN BOOTLEGS wanted. Phone before 9pm 472 6046.

TALKING HEADS rarities. — Details to P. Frankl, 4 Nabwood Drive, Shipley, West Yorkshire.

"THE BEGINNINGS of Doves" Tyrannosaurus Rex. Your price. 841 2254.

TOP PRICES paid for LPs/cassettes. Any quantity. Send details plus SAE for quotation. — Gema Records, PO Box 54, Crockhamwell Road, Reading, Berkshire.

MUSICIANS WANTED — 22p per word

BASSIST AND drummer needed to complete 'Burning Souls'. Nearest influences Danny and The Juniors and Can. Tel. 228 2676, Mal.

BASSIST/DRUMMER seeks dedicated ambitious lead and rhythm guitarists with vocals / songwriting to form 80's mod band. Ring Martin — Walton-on-Thames 43905.

CROONERS/SOUL wailers wanted for revolutionary Acappella group. 01-540 8495.

DAWN PATROL seek aggressive guitar and bass. Dawn 607 8375. Steve 361 2484.

FEMALE VOCALIST requires backing. Start from scratch. 837 6704 Hazel.

IMAGINATIVE DRUMMER required to fit exciting stage band. Influences — Bauhaus, Banshees, PIL, but music and style original. Evad 01-881 1111 (day), Marcus Ware 822037 (evening).

INVENTIVE GUITARIST and drummer for no wave band. Liam — (061) 998 2723.

LONDON BAND wants drummer for dancing on pop's grave. Tim 340 6225.

LONDON: (NON-) musician seeks semi-participation in vaguely Head/Slits /African/jazz-type band. Box No. 4073.

PSSST! WANNA be a pop star? Bassist? Rehearse North Central London? Own transport? Current driver's licence? Ring 01-286 9521 Thursday evenings 6.00 to 9.00 only. (Richard or Phil).

REGGAE BAND need guitarist. Gigs waiting. Ring Nick — Farnham Common (02814) 4093.

SONGWRITER (SINGER?) seeeks collaborators for rhythmic rock/pop songs. Evenings Jim 021-783 9395.

SYNTH NOISE makers for electronic dance band, (H. League, V. Versa, F. Gadget). London/North Kent. Ring Dennis office hours 01-263 6108.

SYNTH WANTED into different type, original sound. Julie — 01-449 2973.

WOLVERHAMPTON POP band aiming for world domination need bass girl or boy to help formulate plans. Must be committed. Phone Brian — Wolverhampton 751677 between 6-9.

DISCOTHEQUES — 22p per word

DAVE BOLTON National Disc-Jockey Management. Tel. Bedford (0234) 49945.

DAVE JANSEN. 01-699 4010.

DOUG — RELAYER Disco Road Show. Any time, any place, anywhere, cheap rates. For the biggest and the best Phone Wakefield 824463 or 72763.

GOLD ROAD Show. — 01-349 9998.

STEVE DAY. 01-524 4976.

WANTED — 22p per word

BARRY MANILOW tickets, two or four. Phone 0522 30695.

BARRY MANILOW tickets. Two together, Bingley Hall. Phone Halifax 51298 after 6.00 pm.

BARRY MANILOW. 3 tickets wanted for Wembley. Phone Shaw 844917 after 6.30pm.

COSTELLO TAPES, especially 1980. — Farnborough 518806.

JAM TICKET Leicester gig, £5.00 each. 2nd date if possible. Lea 0533 889611.

JOY DIVISION bootlegs. Ideal. Henry, 55 Wales Street, Darlington, Co. Durham.

LOWE, EDMUNDS anything. 23 Delorme Street, Fulham, W.6.

PETE DUEL Memorial Kit. Contact Lorraine Gunn, 36 Holst Close, Brighton Hill, Basingstoke, Hants.

PROFESSIONAL D.J. requires night club residency, lot of ideas, American broadcast experience. Tel. 0602 621040. 24 hr Ansafone.

ROD STEWART tickets, two (together), Wembley. Any date. Erith 41144 ext. 219.

THE SHIRTS live recordings, concert photographs etc. wanted. Take contact with Chris Breugelmans, Gillies de Pelichylei, 52 2232 'sGravenwezel, Belgium. Tel. 31-58-88-98 after 4 o'clock.

TO THANK lady ringing 077382-5329 Thursday evening. Successful thank you.

PERSONAL — 36p per word

ACNE — SPOTS — pimples, use Yarrow Herbal Skin-toner for good results. 100ml bottle £1.10 to "Home Herbals", Gasferry Road, Bristol 1.

CLAIRE — HAPPY birthday Baby Sis!! Luv S ×××.

GIRLS (16-35), write to your future boyfriend. Attractive, dark-haired, slim man, 22, car. London/Hertfordshire. Box No. 4075.

GUY SEEKS same penfriends into denim, leather, punk. Write Rick — Box No. 4072.

JANE SCOTT for genuine friends. Introductions opposite sex with Sincerity and throughtfulness. Details free. Stamp to Jane Scott, 3/NM North Street, Quadrant, Brighton, Sussex BN1 3GJ.

"KITTY IS it thru, Kansas without yu" — Matt Dill-On.

QUIET MALE varied interests, seeks girl 19-24, non-smoker, for lasting friendship. Cleveland/North East only, genuine replies. Box No. 4074.

SEX FANTASIES AND SECRET DREAMS ABOUT YOUR FAVOURITE STARS NEEDED FOR NEW BOOK. WRITE TO BUCCANEER BOOKS, 38 DRYDEN CHAMBERS, 119 OXFORD STREET, LONDON W.1, OR PHONE IN YOUR FANTASY ON ANSAPHONE (01) 734 0988.

SITUATIONS WANTED — 22p per word

ANY WORK in music business wanted for beginner e.g. roadie. Box No. 4070.

SITUATIONS VACANT — 22p per word

MUSIC INDUSTRY opportunities still exist despite the recession! New radio stations are opening every month. Work full-time, part-time, freelance. Read "Music Employment Guide", "Radio Employment Guide", "British Music Index" (includes over 700 vital addresses). £1.20 each. All three £2.50. Hamilton House Productions, Staverton, Devon.

OUT OF WORK?

NEED CASH?

I am looking for outgoing young people for part-time street interviewing, 11.30-2.30 pm. Average £60 pw.

Phone Pauline 637 2676

CADILLAC CONVERTIBLE ELDORADO

76 (W reg), 37,000 miles, 8 litre, front wheel drive, 16 mpg, dark metallic brown, fawn hood and interior, leather seats, air cond, power seats, hood, windows, boot, steering etc. This is a most impressive and rare motor car of a type that will never be built again. In absolutely beautiful condition in every respect. Any inspection invited. Price **£11,850.**
If you are seriously interested in investing in a car of this type you will not be wasting your time. If not please don't waste mine.
Phone Mr Speck, office 01-902 9707/8, home (Watford- 48572.

NME CLASSIFIEDS ORDER FORM

RATES

22p per word
Artistes Wanted, Bands, Discotheques, Employment Agency Licence, Engagements Wanted, Fan Clubs, Free Radio, Groups Wanted, Instruments For Sale, Instruments Wanted, Insurance, Musical Services, Musicians Wanted, Publications, Recording Studios, Situations Vacant, Situations Wanted, Sound Equipment, Transport, Travel, Tuition, Wanted.

25p per word
For Sale, Records For Sale, Records Wanted.

36p per word
Personal, Printing, Public Notices, Special Notices, Traders Announcements.

Box No. fee £1.80 per insertion
Heavy block capitals after the first two words are charged at double rate.

Write your ad here in block capitals. One word per box.

HEADING:				

NAME.....

ADDRESS.....
(BLOCK CAPITALS)

.....

.....

DAYTIME PHONE NO .....

If you wish your name and address in your ad it must be included in the cost. If you have a box number it must be counted as three words.

All advertisements must be pre-paid.

I enclose P.O./Cheque value £.....

Post to: NME CLASSIFIEDS, ROOM 2529, KING'S REACH TOWER, STAMFORD STREET, LONDON, SE1 9LS

MUSICAL SERVICES — 22p per word

ABOUT 100bands, groups, discotheques! Keenest prices! London's leading entertainment agency. — Claymans 01-247 5531.

ABSOLUTELY FREE "Songwriter Magazine" interviews famous songwriters, explains copyright, promotion, publishing, recording contracts, royalties, song contests, setting lyrics to music without paying etc. Samply absolutely free from International Songwriters Association (NME), Limerick City, Ireland.

EARN MONEY songwriting. Amazing free book tells how. — L.S.S., 10-11 (X) Dryden Chambers, 119 Oxford Street, London W.1. (10p stamp).

EARN MONEY songwriting. Amazing free book tells how. — L.S.S., 10-11 (X) Dryden Chambers, 119 Oxford Street, London W.1.

LYRICS WANTED. No publication fee. 11 St. Albans Avenue, London W.4.

VIDEO DEMOS. 01-996 5507.

YOUNG LYRICIST requires music writer. Birmingham area. Tel. 021-525 1496.

FAN CLUBS — 22p per word

BAD COMPANY Official Fan Club.

CLASSIC NOUVEAUX Information Club. 3 St. Peters Square, Hammersmith, London W6. S.A.E.

KISS ARMY Fan Club. For details send stamped s.a.e. to P.O. Box 63, London Street, London W2 3BZ.

OFFICIAL PIRANHAS Fan Club. S.A.E. Sue Horne, 24 Dyke Road, Brighton.

OFFICIAL U.K. Subs Fan Club. Send S.A.E. to P.O. Box 12, Guildford, Surrey.

PRAYING MANTIS official fan club. Send S.A.E. to 24 Beauchamp Place, London S.W.3.

RUSSIANS INFORMATION, 38 Dulverton Road, Favell Green, Northampton.

SAMSON FAN Club. S.A.E. for details. P.O. Box 82, Guildford, Surrey, GU2 6PF.

VARDIS INFORMATION & Merchandising. S.A.E. to: Vardis, Mercantile House, 99-101 St. Leonards Road, Windsor.

TUITION — 22p per word

BASS. TONY. 735 7441.

JOE MUDELE bass guitar and string bass. 467 1350.

LEARN GUITAR at home with new cassette course. Free details from:— Jack Wilcock, Dept. NME, 7 Heaton Close, Newark, Notts.

SOUND EQUIPMENT — 22p per word

EX-DEMO J & C Speaker System for sale. Incredible speakers as used by Moody's — Police. Retail at £961. Offers? Rossendale (Lancs) 25937. Will deliver.

GREATER LONDON ARTS ASSOCIATION

Young Jazz Musicians 1981

Applications are invited from outstanding young jazz musicians for this scheme which offers contacts with concert promoters throughout the Greater London area.

It is open to professional groups of up to 8 performers who must be resident in Greater London. Average age must be 28 or under.

Auditions will take place in the new year and closing date for applications is December 31st.

For forms and details send SAE to **Rodney Slatford, YJM(E), 31 Thornhill Square, London N1 1BQ**

LEEDS POLYTECHNIC UNION

requires the following senior management staff

SOCIAL MANAGER

A person with appropriate experience and commitment to manage all aspects of the Union's diverse social events programme. Salary negotiable, on scale **£4,581-£6,381** (under review).

Candidates must be sympathetic to Student Unions, and be able to work with young people.

Application forms and further details available from the President. Tel Leeds (0532) 30171.

Closing date: November 14, 1980

PUBLICATIONS — 22p per word

ANY CLONE who looks like a famous star, Avant-Pose Fanzine wants to contact you. Send photograph and information to 50 Scarcroft Road, York YO2 1NF.

STREET VIDEO £1.80 post free. S.A.E. Videao Catalogue. — C.A.T.S., 42C Theobald's Road, London WC1.

RECORDING STUDIOS — 22p per word

8-TRACK Studio. £4.50 per hour. No space Invaders, no free coffee. We are the cheapest. Tannoy red monitors, TEAC plus noise reduction, instruments and piano available. Recession recordings: 01-886 4547.

FREE RADIO — 22p per word

RADIO CAROLINE latest Mi-Amigo photos, offshore news, land-based pirates and more in Soundwaves Magazine, Issue 11 35p from Soundwaves, Orpington, Kent.

NEED SOMEONE FOR YOUR BAND?

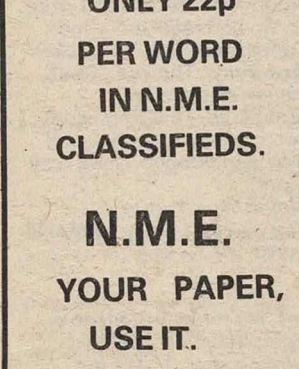
IT'S ONLY 22p PER WORD IN N.M.E. CLASSIFIEDS.

N.M.E. YOUR PAPER, USE IT.

isis

PRINTED
Quality Sweat and T Shirts

Printed to your own design or sales message. Short runs especially catered for. Top quality shirts only. Quick delivery. Phone Bournemouth (0202) 303403/4 24hr Answering Service.



Isis, Avon House, Avon Road, Bournemouth BH8 8SH.

SIOUXP

FROM PAGE 30

she relish being a trendsetter?

"No. I should be impressed but I'm not. I just wish people had more pride in themselves and thought more of themselves. I switch off."

When Sioux speaks there's usually a hard edge in her voice, and in what she says. But does she think that people's general notion of her as 'cold' is pretty comic.

"Yeah! . . . I dunno, it's just like they're saying there's no passion and there's no fire and I think that's so wrong. I think the word is used because there's a hard approach I have to a lot of things, but there's always a way of getting things done and just being strong, y'know."

Budgie's bashing gets louder, blotting out what we're saying, Sioux starts to raise her voice. "Music to me is really important, to be able to relax with or enjoy . . . it's a real lifeline, to feel like getting up and dancing when you're listening to the music, you really feel thankful to people who make you do that . . ."

Gossip

AS THE Banshees collect in the Sheffield hotel lounge ready to drive to the gig, Nick Lowe and Jake Riviera walk through. Rockpile are staying at the same hotel. Sioux hates Nick Lowe. Any particular reason? "No particular reason."

"Curved Air,", shouts Severin as Lowe disappears through a door, tentatively offering a wave. Lowe delights in calling the Banshees 'the new wave Curved Air'. Later that night, after respective gigs, five groups spilling and milling get the night porter sweating with their drink fuelled antics. On one side of a large room, Rockpile and their support Polecats 'get it together.' The Polecats haul out their acoustic guitars and double bass and slap out a selection of creaky oldies, to the delight of Dave Edmunds and the disgust of John McGeoch. Altered Images are in the room, so too are threequarters of The Human League, along to see their friends. Is the split in the room symbolic? A certain tension builds up. Polecats turn out to be Banshee fans and earnestly try to impress them. Budgie wanders as if in a blur over to where the pointed Terry Williams is sat and to jeers drops deep into a drum chat. "I really liked his drumming on 'Spunk Rock' when he was in Man," Budgie will explain to me enigmatically. In turn, Williams asked Budgie how he did the drumming on 'Happy House'.

Me and Sioux are talking about the weather or America or Mick Jagger or her great white leather slip on's or something. Lowe spots me and gives me the thumbs up. Thumbs up! He limps over to where we're sat and squats down in between, waiting coyly for his turn to talk, fiddling with a £10 note. He and Sioux stiltedly talk about 'business.'

When it's all over I say to Lowe, I'm surprised you survived! "What do you mean?" Curved Air. "Ah," he smacks his lips, "It's all part of the circus."

"He was just trying to be quotable," tuts Severin later.

Mirror

Minutes before Siouxsie And The Banshees go on stage: Sioux will be teasing and backcombing her hair: Severin will be applying white make up to his face: Budgie will be spraying some joint easing stuff on his arms: McGeoch will be sucking on a large cigar and drinking a vodka and orange.

When on stage, showing off, turning on, breaking through, Siouxsie And The Banshees make you think of someone seeing their first ever pop concert.

Repeat

"They must be growing up to the sound of Siouxsie And The Banshees as part of their lives. I think it's fantastic, because of when I was young and what happened to me. It's just a feel ." (Severin.)

Jigsaw feeling

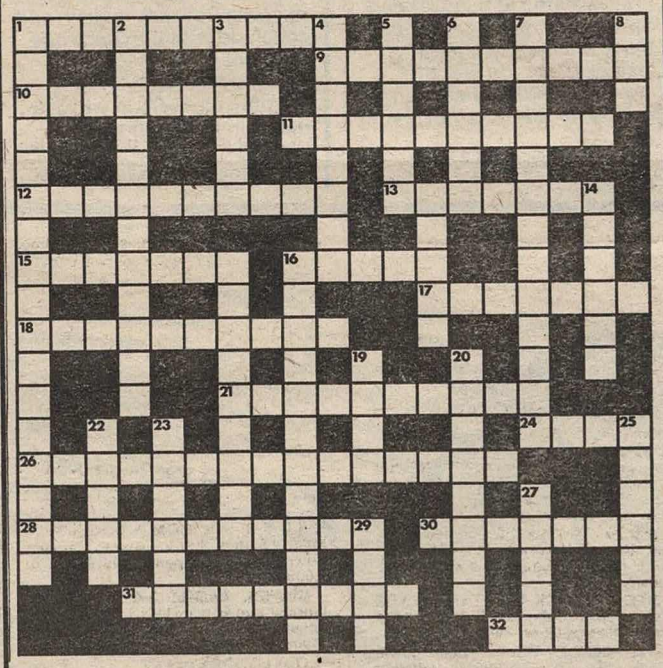
Pop music is about liking things.

Pop music is about wanting things.

Pop music is about:

Altered Images and Siouxsie and the Banshees. Two glittering parts in the grand puzzle.

NME X-PRESS WORD



ACROSS

1 Presumably released to revive flagging sales of 'Emotional Rescue' (4,2,4)
9 Indie pioneers (5,5)
10 Starring Al Pacino, one of 1980's more controversial movies
11 Michael Jackson meets Pink Floyd? (3,3,4)
12 Head honcho? (5,5)
13 See 32
15 J. M. Jarre thingy
16 *Babylon* soundtrackers
17 Formerly of the Brinsleys with Schwarz and Lowe (3,4)
18 Early Roxy 45
21 A True Punk (3,7)
24 Perform in isolation
26 Not a geezer from the north of town (9,6)
28 Kink war came (anag. 2 words)
30 'Just Like Eddie' Eddie
31 Whispering bore (3,6)
32 & 13 Soul star who died in a plane crash
7 Story of a punkette who hit the big time (when's the big time gonna hit back?) (8,5)
8 McCartney/Wings hit
14 US musicbiz version of Oscar
16 Kate Bush 45 (4,8)
19 Peter Gabriel hit
20 Former Ultravox frontman (4,4)
22 See 25
23 Virgin have just reissued their first album (3,3)
25 & 22 Highly touted young Scottish group
27 Old Isley Bros classic, a hit in UK for Lulu
29 Young or Armstrong

DOWN

1 Rockpile album (7,2,8)
2 2-Tone combo recently supporting Specials (8,4)
3 Arthur of 'Sweet Soul Music'
4 Veteran R&B band whose classics included 'Under The Boardwalk'
5 The Prince of Madness' song of same name
6 Doors track used in *Apocalypse Now* (3,3)

LAST WEEK'S ANSWERS

ACROSS: 1 'Kilimanjaro'; 5 (Iggy) Pop; 7 Lover's Rock; 10 Heinz; 12 The Photos; 13 Rockpile; 15 Nick (Lowe); 16 (Joe) Cocker; 17 'Eton (Rifles)'; 18 'Transformer'; 22 Iggy (Pop); 24 Lord Sutch; 25 Desmond Dekker; 27 Sue; 29 Ian; 30 '(Eton) Rifles'; 31 Oasis.

DOWN: 1 'Killer On The Loose'; 2 Love Sculpture; 3 'More Specials'; 4 RAK; 5 Phil Oakey; 6 'The Prince'; 8 'Replicas'; 9 Cat; 11 Zoot Money; 14 Geno (Washington); 19 Factory; 20 Mike D'Abo; 21 Rich Kids; 23 Genesis; 26 Earl; 28 EMI.

BLANK CASSETTES CUT ME OUT to claim these SPECIAL DISCOUNTS

5 YEAR GUARANTEE

FREE OFFER! 1 C90 UFO I FREE with every £10 you spend YASHIMA cassettes recommended by CLEO LAINE

	C60	C90	C120
Agfa High Energy	69p	89p	1.19
Agfa SFD	83p	1.04	1.49
Agfa CrO2	1.00	1.14	1.55
BASF LH	54p	68p	1.20
BASF Super	88p	1.18	1.47
BASF CrO2	1.10	1.15	—
Fuji FL	79p	1.07	1.47
Fuji FX I	83p	98p	—

SPECIAL OFFERS: Buy 3 C120 FL and ask for 1 (same size and type) FREE. Buy 4 C60FL and ask for 1 (same size and type) FREE. Buy 7 C90FL and ask for 3 (same size and type) FREE. Special offers only valid when you buy at these prices.

Hitachi UD/XL 1 or XL 11	—	1.69	—
Maxell UD	98p	1.05	—
Maxell UD/XL I	1.22	1.38	—
Maxell UD/XL II	—	1.64	—
New Leda CrO2	75p	95p	—
FREE! Buy any 3 Leda & ask for 1 (same size) FREE!			
Memorex CrO2	1.16	1.29	—
New Memorex MRX3	92p	99p	1.44
Memorex High Bias	1.16	1.44	—
Sony CHF	56p	77p	1.03
Sony BHF	76p	89p	—
Sony AHF	85p	1.09	—
Sony CD Alpha	1.18	1.58	—
TDK Dynamic	67p	89p	1.22
TDK AD	95p	1.29	1.79
TDK OD	1.13	1.59	—
TDK SA	1.20	1.69	—
Yashima UFO I	96p	1.28	1.64
Yashima UFO II	1.10	1.74	—
Yashima UCD	1.25	1.98	—

FREE: Ask for 1 UFO I (same size) with every 3 UFO I or UFO II or UCD you buy.

VIDEO: TOP JAPANESE BRANDS
VHS Format: E30 £5.73; E60 £6.12; E90 £6.50; E120 £7.10; E180 £7.95.
BETAMAX Format: *L500 £6.25; L750 £7.95.
Despatched in 7 days by RECORDED DELIVERY Post, packing, insurance: 95p per order
BONUS OFFER! Claim 1 C90 Yashima UFO 1 (worth £1.28) FREE with every £10 you spend

ESTUARY AUDIO

ALL MAIL TO: ESTUARY AUDIO, DEPT. NME, 1 HIGHBURY STATION, HIGHBURY CORNER, LONDON N5 (607 0644) CALLERS WELCOME

SHEFFIELD 2: 706 London Road 0742 587726

LONDON SE14: New X Gate Station 01-691 7294

LONDON WC2: Lancaster Sq. Stn. (Ticket Hall Cranbourn St. exit) 01 439 9210

LONDON EC2: Masons Ave. 30 Coleman St. 01 606 4102

BIRMINGHAM: Bull Ring Subway (Moor St. Stn. exit) (off Open Market) 021 643 1766

BRISTOL: 29 Denmark Street (behind Hippodrome) 0272 290900

ESSEX: 113 Rectory Grove Leigh on Sea 0702 712851

MANCHESTER 3: 6 Victoria Station Approach 061 832 4592

LEEDS 2: 62 Wellington St (off City Square) 0532 444692

PLATTERS EXTRA!

TO ADVERTISE

PHONE CHRIS ON 01-261-6172

EZY RYDER RECORDS

14 FORREST ROAD
EDINBURGH EH1 2QN
TEL: 031 225 6601

CORKY'S PRIME CUTS

WHITESNAKE — Live In The City (dble) £4.99
ERIC CLAPTON — Just One Night (dble) £3.99
MOTORHEAD — Ace Of Spades £3.99
HAWKWIND — Levitation £3.80
SANTANA — Swing Of Delight (dble) £2.99
AMOS GARRETT — Go Cat Go (Fab!) £2.99
TALKING HEADS — Remain In Light £3.60
AMAZING RHYTHM ACES — Burning The Ballroom Down £1.80
AMAZING RHYTHM ACES — Amazing Rhythm Aces £1.80
ASLEEP AT THE WHEEL — Comin Right At Ya £1.20
AVERAGE WHITE BAND — Benny v US £1.60
HOYT AXTON — Free Sailin £1.60
BOBBY BLUE BLAND — His California Album £1.60
THE NEW BRUBECK QUARTET — Live At Monteaux £1.80
CELEBRATION — Celebration £1.80
HARRY CHAPIN — Sniper And Other Love Songs £1.80
HARRY CHAPIN — Verities and Balderdash £1.80
HARRY CHAPIN — Dance Band On The Titanic (dble) £2.99
RANDLE CHOWNING — Hearts On Fire £1.60
SHIRLEY COLLINS — A Favourite Garland £1.80
MAC CURTIS — Rockin Mother £1.80
SONNY CURTIS — Sonny Curtis £1.80
CHRIS DARROW — Fretless £1.80
FIREFALL — Elan £1.60
FLAMIN GROOVIES — Shake Some Action £1.80
CRAIG FULLER / ERIC KAZ — Same £1.60
LOWELL GEORGE — Thanks I'll Eat It Here £1.99
STEFAN GROSSMAN — My Creole Belle £1.80
ROY HARPER — Bullinamingvase £1.80
MICHAEL HOENIG — Departure From The Northern Wasteland £1.80
ALBERT KING — King Albert £1.80
ALBERT KING — Truckload Of Lovin £1.80
RAMSEY LEWIS — Legacy £1.80
TAJ MAHAL — Evolution £1.80
FRANKIE MILLER — Double Trouble £1.60
CLASH — Black Market Clash 10" LP £2.99
HOSLIPS — Aliens and The Man Who Built America £1.80 each
CHRIS REA — Whatever Happened to Benny Santini and Deltics £1.99 each
AL GREEN — Tired of Being Alone, The Belle Album, Truth 'n' Time, Can't Get Next To You £1.99 each
MAGMA — Attack and Udo Wudo £1.80 each
TERRY REID — Rogue Waves £1.80
ANNETTE PEACOCK — X Dreams and The Perfect Release £1.80 each
STYX — The Best of Styx £1.99
CRAZY HORSE — Crazy Moon £1.99
WENDY WALDMAN — Strange Company £1.80
THE REGGIE KNIGHTON BAND — The Reggie Knighton Band £1.80
JOHN CAGE — Sonatas and Interludes. £3.50 (double)
FOCUS — Ship of Memories. In And Out of Focus £1.80 each
BARRY GOUDREAU — Barry Goudreau (op Boston) £2.99
GARLAND JEFFREYS — One-Eyed Jack £1.80
BILL NELSONS RED NOISE — Sound on Sound £1.99
RICK ROBERTS — She is a Song and The Best Of £1.99 each
EDDIE MONEY — Life For The Taking £1.99
AMON DUUL II — Hijack £1.80
OZARK MOUNTAIN DAREDEVILS — It's Alive (double) £3.00
HEART — Magazine £1.80
VARIOUS ARTISTS — Nuggets (US Psychedelia 1965 - 1968) £2.99 (double)
SOUTHSIDE JOHNNY — This Time It's For Real £2.50
THE RUTLES — The Rutles £1.80
MIKE FINNEGAN — Back And White £1.80
SAD CAFE — Misplaced Ideal £1.80
RAHSAAN ROLAND KIRK — The Return of the 5000 Man £1.80
DOWNLINERS SECT — The Country Sect £1.99
PAUL DAVIS — Ride 'Em Cowboy, Southern Tracks, Fantasies and Singer of Songs. Teller of Tales £1.80 each
CREEDENCE CLEARWATER REVIVAL — Willy and The Poor Boys £1.99
JOHN McLAUGHLIN — Electric Guitarist £1.99
HAWKWIND — Quark, Strangeness and Charm £1.99
ERIC CLAPTON — Backless £1.99
MARIA MULDAUR — Southern Wind £1.20
AMOS GARRETT — Go Cat Go £2.99
ATLANTA RHYTHM SECTION — Are You Ready (DBLE LIVE) £3.00
CHARLY R&B/SOUL REISSUE SERIES (Elmore James, John, Lee Hooker, Lee Dorsey etc) £2.99 each
TALKING HEADS — Remain in Light £3.60

TROUSER PRESS MAGAZINE

TP 56: BOWIE, CARS, JEFF BECK
TP 55: SPRINGSTEEN, DEVO, GABRIEL
TP 54: STONES, ROXY, UNDERTONES
TP 53: KINKS, TOWNSHEND, GANG OF FOUR
TP 52: TOWNSHEND, CURE, MOTORS.
TP 51: BEATLES, PUBLIC IMAGE, JOAN ARMATRADING
TP 50: GARY NUMAN, FLOYD, BOLAN
TP 49: COSTELLO, NEIL YOUNG, GENESIS.
90p each postpaid: Special November offer (Until 30/11/80). All 8 for £6.50

GOLDMINE: October issue — £1.40 post paid.

POSTAGE: UK — 35p per LP up to 4 - 15p thereafter: Europe 65p per album, doubles count as two.

We also have shops at:
145 West Port, Edinburgh,
19 Rosemount Viaduct, Aberdeen

BELL'S
for everything musical—
GUITARS, AMPLIFIERS, etc.

Wide range of Professional and Amateur models — 56 page Catalogue FREE!

Guitars from as low as £25. Details of over 120 models. Amplifiers, Disco Units, Effects, Pedals, Etc. **Cash or H.P. TERMS.** Details available. Call or write for FREE Guitar catalogue today. Other instrument cataogues also available.

BELL MUSICAL INSTRUMENTS LTD. (Dept 52)
157-159 Ewell Rd., Surbiton, KT6 6AR
Please send me your NEW Guitar, Amplifier and Disco Unit Catalogue.

(Please Print) Name_____

Address_____

1000's OF L.P. BARGAINS

Our 38 page catalogue offers over 10,000 L.P.s — Cassettes — Singles

ROCK/POP/NEW WAVE/DISCO/HM/JAZZ/MOR etc

Unrivalled selection of hard to find back catalogue and deleted albums

L.P.s 50p — £2.75 EACH + VAT

MANY LIMITED EDITIONS ALSO AVAILABLE AT LOWEST PRICES

ALL ALBUMS FULLY GUARANTEED

SEND SAE FOR OUR LATEST CATALOGUE

EXPORT WE OFFER AN UNBEATABLE EXPORT SERVICE TO ANYWHERE IN THE WORLD
SEND AN IRC FOR OUR EXTENSIVE CATALOGUE LISTING 1000's OF BARGAINS FREE FROM UK TAX, MANY UNAVAILABLE OUTSIDE OF BRITAIN

GEMA RECORDS
P.O. BOX 54, CROCKHAMWELL ROAD
WOODLEY, READING, BERKSHIRE, ENGLAND

GASBAG

JULIE BURCHILL'S personal mail opened and vetted by MONTY SMITH.

All flowers and donations to GASBAG, NME, 5-7 Carnaby St, London W1.

WHAT else can old Julie B manage now she's destroyed all of humanity with her oh so scathing tongue? Do you think we could deploy her in a silo in Europe somewhere? Now I know what ICBM means — Inter Continental Burchill's Mouth. I can see their white flags from here.
Colonel Zero, H.Q. Bristol.
The war of words has commenced. Don't duck now. — M.S.

Predictably antagonistic (and mostly moronic) response to Ms Burchill's LP reviews — hee hee.

There are times when it's necessary to state the obvious as a balance; it's exciting to see Julie's sharp writing skills are as entertaining and positive as ever (Tony's too, if the recent singles column is anything to go by). Even if some of the things they say aren't fair or true, they *deserve* to be. They provoke responses which expose ostensibly sensible folk for the wankers they are — which might otherwise go undetected.

And you can dance to them!
Someone Else, Reading.
I can't. — Max '1 in 4' Bell (world's worst dancer).

Well, it's the quarterly round of 'slag Ms Burchill — gets as good as she gives — release the tensions after the quarterly round of serious editorial tat' (Trident, 1984, Northern Ireland — the works). As far as I'm concerned, Julie's reviews are an essential part of *NME* and are a welcome relief from the obscure boredom into which it occasionally plunges. K. Freud, Wantage: "Does she like rock music"? I think most of us are aware of the direction in which her tastes lie and they are no worse (or better) than those of others. If they tend to influence the criticisms in her reviews, she is no more guilty than the other contributors or staff of this or any other paper (music or otherwise).
Glenn, N. Humberside.
Well I wouldn't employ her. — Vere Harmsworth, proprietor of London Evening News (deceased).

I always stop and read anything with the name Julie Burchill underneath it. Why? Am I influenced by her? No, I have bought several albums she has thoroughly castigated, and enjoyed them immensely. After all, is it the role of a journalist to dictate what should or should not be bought and listened to? No, it's merely an opinion. And Burchill's are more enjoyable to read than Penman's, Morley's (Lessly please!), or whoever. But so what? None of their words are gospel, not even Parsons'.

Meanwhile, choose for yourself and learn to enjoy the words of people you disagree with.
Brillo CFC, Brighton.

I'd never thought I'd see the day when I'd be defending Julie Burchill but her review of 'The River' deserves to be regarded as more than just another of her ill-tempered screeds. I think Julie was objecting less to the existence of "Bruce-bores" than to the fact that there are so damn many of them.

In England, Springsteen is just another talented American rock musician. Here he's considered the Second Coming of Presley. Maybe the *NME* has not given him all raves (Christ, you haven't even done that for Joy Division). But try to find a word against him in the American press. It seems that a lot of people have been waiting for this album as though it was the only worthwhile record released since 'Darkness On The Edge Of Town'. The narrow-minded stupidity of that idea speaks for itself.

Burchill's hunch was right about his fans. They are mostly college students and people in their late 20s with suburban backgrounds and / or white collar jobs. I can't speak for folks in Springsteen's own New York-New Jersey stomping grounds but in the Washington area those blue-collars he loves so much are all listening to country & western, heavy metal or disco.

His real followers are the kind of people who spent the first half of the '70s praying for a Beatles reunion. He's just an entertainer who provides a way for his fans to vicariously live the rough and tough street life they never had the guts to live for themselves.

All this wouldn't matter so much except that he and his message are popular at a time when they are completely irrelevant to what is really going on in the world. And right now we can't afford to have a lot of people listening to something like that.

It would be a hell of a world if all rock music were as dread-ridden as 'Closer' or 'Scary Monsters' but I prefer the music I listen to to reflect some part of the world around me. My country seems to be heading either for war (a very spooky prospect since I'm of draftable age) or a Christian police state run by a senile former co-star of Errol Flynn's. Springsteen's yowling about hungry hearts has as much to do with that as Jimmy Pursey's idiotic breast-beating has to do with Margaret Thatcher's England.

In terms of his overall impact and his meaning in the great scheme of things Bruce Springsteen is little more than Barry Manilow in a black leather jacket. He just isn't worth defending that strongly. Beer is for drinking, not crying in.
Jerome Wilson, Lanham, Maryland.
I'll sob to that. I've never read a letter as good as this in *Rolling Stone*. But leave Jim Pursey out of it; he could cry Bruce under the table any day of the week. — M.S.

". . . Anything that can fit into Rock's Rich Tapestry is dead at heart." Oops, what a giveaway! After all, what could be more inextricably part of the tapestry's pattern than a creature that spends its entire existence spitting hard junk at *NME* readers, and peddling suitably watered-down doses of the same to *The Face?*

"Can you believe the hypocrisy . . . Johnny Rotten could rot in an Irish jail for all any hipster cares . . ." The answer is: No, I can't believe the hypocrisy of people who speed-write entire chapters of sensationalist books sneering at Johnny, talk of "the emperor's new PIL", and "the late Johnny Rotten", and then decide to make a few more easy pounds-of-flesh by holding him up as the One True Prophet.

"It couldn't be a *real* punk; too fine, too sharp, too much *edge.*" Once again, I find myself dimly recalling an anorexic paperback — *The Boy Looked At Johnny*, or something — the whole point of which appeared to be that there was no such thing as a *real* punk, and that if there was it wasn't much use anyway.

I shall pass over the hilarious sight of Jools criticising The Mo-Dettes for not being *subtle* enough, the callous-even-for-her references to Ruth Ellis and Ian Curtis, and even the truly obscene Rockpile review, and conclude with Burchill's one moment of real self-knowledge: ". . . rock; it's the only business in which a man can be canonised for becoming an insane heap of breathing junk on legs." The same applies to a woman, as I'm quite sure Burchill realises; but is she really so irrevocably canonised that she can't be separated from your innocent contributors?
Dave Jennings, Moseley, Birmingham.
What innocent contributors? Sure, Max Bell was acquitted on that dubious loitering charge, but the rest of us are guilty as hell. — M.S.

Everytime Burchill slags an album you morons still write in. Go and read Jools and Tones book *The Boy Looked At Johnny.* The Jam, Clash, etc got slagged and prospered, Tom Robinson, Joan Jett, etc were fawned over and flopped. Need I say more?
Lloyd, Leamington.
You couldn't really have said much less. — M.S.

Yes, Ms Burchill, you are a cranky old punk past your prime, and you have got tunnel vision. What a pity there's no light at the end of it!
The Prof, Cricklewood.

Can I please review Nick Kent and The Subterraneans' new single?
Julie Burchill, Rotten Row, Mo Town.
Yes. — Nick Logan.

Has anyone else noticed the resemblance between Julie Burchill and Joan Crawford? Or do I mean Broderick Crawford?
Edith Nesbitt (Mrs), Twin Towers, Solihull.
No, you mean Bette Davis. — Errol Flynn.

Are Jools and Tone in an Ono/Lennon 'reversal of roles' type situation? His continued absence from print has led me to conclude that he stays at home having children whilst Ms Burchill prowls the *NME* corridors of power (sic) airing her grudge against humanity. Shame really — he was always such a nice boy.
Jayne, Stockport, Cheshire.
That's what I always thought. — Barman at the Cumberland.

I have been reading *NME*, on and off, for three years now. I am at present at university. Please tell me what 'sic' means as nobody around me seems to know either.

Please also write an article on the perils of vitamin B deficiency.
Serious, Leeds.
Don't worry about it, it's always misused in *NME* anyway. But to put your mind at rest: you know the bits of tomato and carrot that always appear at closing time? Well, what they're floating in is sic. — M.S.

NME reverses into the future — not only a Julie Burchill revival but the *Live* pages have partially reverted to the type face you used three years ago. More please! Hello Margery.
Chris the Ostrich, St Germans, Cornwall.

Since when has suicide been an "ill-considered action"?
A. B. Rucebore (aged 83), Liverpool
Ever since Tony Hancock did it. There's probably a couple of others who shouldn't have, as well. — M.S.

Julie Burchill feels that any record that isn't by The Sex Pistols or pre-1976 Tamla Motown is pointless. Since The Sex Pistols have broken up and it's 1980 these are not exactly plentiful, so what is she doing still working as a rock journalist, as pointless a stitch as any in rock's rich tapestry? The hypocrisy of her situation completely devalues any opinions which she puts forward. If she expects people to take her seriously, she should immediately cease her pointless contributions to your pointless rock newspaper. Will Julie get the point, or are some points a little too hard on the bank balance?
Will Shewontshe, London N19.
Point taken. — Harry Haslam, News At Ten, Priestfield Stadium, Tuesday night.

Is it true that the lead singer with the Police is called Stink, because he *always* wears a black and yellow rugby shirt?
Bo, Toe and Ria (German Tourists, Somewhere in Oxford)
Got your return tickets, have you? — M.S.

Ages ago, when the Police were not so boring, Sting moaned that a group was only exciting for the first three albums — after that he thought they should split up. So how's about it Sting?
Spoke, Kings Norton

Obituary: Deceased, October 1980, Police, due to exposure, illegitimate songs of Slade and Bay City Rollers. A fond farewell to the pretty boy actor, phantom drummer (only man to have played a solo on a Saturn V). And the guitar collector. Funeral: Burntatta De Crematoria. No gold awards by request. All messages of sympathy to the middle aged tart, Brighton.
Fred
Gee, thanks. — Stink

Like, what's up, Doc? You're actually funny this week, including *T-Zers.* Do I detect a backlash?
Jack Statty, London SE9
No. What you detect is a severe sobering up operation. — Trevor Howard

Re: Lynn Hanna's review of The Slits (October 25). Sorry to be biased and reactionary about this but a slag is still a slag, even with a long frock on!
Jan Hart, Tottington, Bury
Tell that to Ronnie Barker. — The Other One

OK, then — where are my free tickets for *Breaker Morant*?
Prof. McCrossen, Hounslow, Middx
P.S. This is the sort of ingratitude you come to expect from academics.
That's right, it is. You can bloody well buy your own ticket, like I did. It's worth it. — M.S.

T-ZERS

HI THERE paranoia fans. This week's conspiracy theory comes to you courtesy of fringe religious cult, the Church of Scientology — heaven-bent, it seems, on recruiting rockstars and their bank balances. Latest prize within the organisation's sights is said to be nothing less than the estate of the late **Elvis Presley** — presently administered by his ex-wife **Priscilla** and held in trust for daughter **Lisa** — a tidy sum that stands at 8 million dollars already, not counting future royalties.

According to one former cult member, the Scientologists spent two years wooing **Priscilla,** preying on the lady's fears that little **Lisa** might somehow be subject to an hereditary drug condition and develop the kind of addiction which did for poor old dad. Sure enough, Lisa (who's 12 now and comes into the money at age 25) has been enrolled in a controversial Scientology school in LA. Another deserter from the Scientology ranks claims "both Lisa and her mother are being turned into robots"...

How refreshing to turn our attention to those enigmatic recluses, **4 Be 2,** who once more find themselves, ever so reluctantly, of course, beneath the random glare of notoriety's spotlight. 'Punks In Top Of The Pops Punch-Up' said the headlines last week, when the infamous boyoes, led as always by "Country" **Jock McDonald,** were involved in a fracas with **Adam And The Ants** outside the *TOTP* studio. Adam is remaining tight-lipped over the affair but believes, according to CBS, that it "was motivated by the publicity-seeking 4 Be 2 and anything that we would add would only contribute to this cheap publicity stunt." "Bullshit!" roars diplomat-in-residence McDonald. "It takes two to tango. They wanted trouble and they got it... It was a stupid fight over a stupid girl and Adam lost it." Be that as it may or may not, 4 Be 2 are now banned from the BBC TV Centre...

And we hear that with **John Lennon's** new album due to hit the shops any day now, **Hari George son** has shelved his long playing thingy (originally set for this month) for reasons that pass all mortal understanding...

Not a trace of tell-tale ego from the woman whose name is on everyone's lips (this is **Toyah Willcox,** as if you didn't know) when interviewed by the *Sunday Times* for their wretched *Day In The Life* column. "Wherever I go in public," says the modest thespian, "people look at me and expect me to perform." Funny that. She should come down our way. She wouldn't be bothered once...

Meanwhile, *Tzers* salutes Rupert Bear, 60 years old today. (*You mean Rupie's a Scorpio man? Far out, vibes, etc — The Dummy Steve Hillage).*

On the guest list to see **Psychedelic Furs** play New York's Trax club — **Led Zeppelin,** or at least three quarters of them. Whether they ever showed up or not nobody's sure. What do they look like, anyway?...

New name being considered for Athletico Spizzoil 60, or whatever their old name is, is the ominous sounding **Spizz Orwell.** Why not just make it **Spizz Dostoyevsky.** Or **Spizz Betjeman** or **Spizz** *(Oh shut up — Ed)*...

The Little Roosters have a new guitarist, and his name's **Barry. Joe Strummer** has a lot of new teeth, none of which are called Barry...

Also not called Barry is **Mark Smith,** sensitive and diminutive singer with **The Fall.** This fact, however, did not prevent him getting whacked full in the mush by a pint of beer, still in its plastic glass, when playing at Manchester Poly last Saturday. Not a little cross with this turn of events, the sensitive diminutive one strode out into the audience and himself whacked the throw-happy culprit full in his face. And as the abashed assailant made his way to the exit he was grabbed and thumped again, this time by Fall manageress **Kay Carol.** Aye, men are men up North, y'know. So are the women...

The unfortunate **Ramona,** singing Swiss maid of **The Mo-dettes,** is being hotly pursued both by well-known Belgian **JJ Burnel** and by immature naturalist **Richard Jobson.** The latter suitor, by the way, has abandoned his **Zelda Fitzgerald** guise in favour of the Brands Hatch spectator look. Y'know: sneakers, frayed jeans, rally jacket, baseball cap...

CAN IT really be? No it can't! Yes it can! Well it might be. The new **Clash** album will be a triple — as in 'Woodstock' and 'All Things Must Pass'. It'll be cheap though. (Bloody need to be, and all)...

Back on the subject of people not called Barry, we hear of distress in the camp of **Siouxsie and her Banshees.** A list containing close on one thousand names and addresses of fan club members has gone missing. Paid-up members should re-establish themselves, therefore, by sending a copy of the club's first introductory letter to: Billy Houston, c/o Siouxsie And The Banshees File, 1 Carthusian Street, London EC1...

Much side-splitting in Hollywood (innards out all over the place, a gruesome spectacle) at a suggestion that **Neil Diamond** might secure the role of **Che Guevara** in the movie version of the dreadful *Evita.* Title role, meanwhile, is tipped to go to **Marlon Barndo,** while Favourite to play **Juan Peron** is **Barbra Streisand.** Sorry, that should of course read the other way round. Either way, it's a turkey...

But it does remind us to tell you this: **Viv Stanshall** used to live in a house called 'Chez Guevara'...

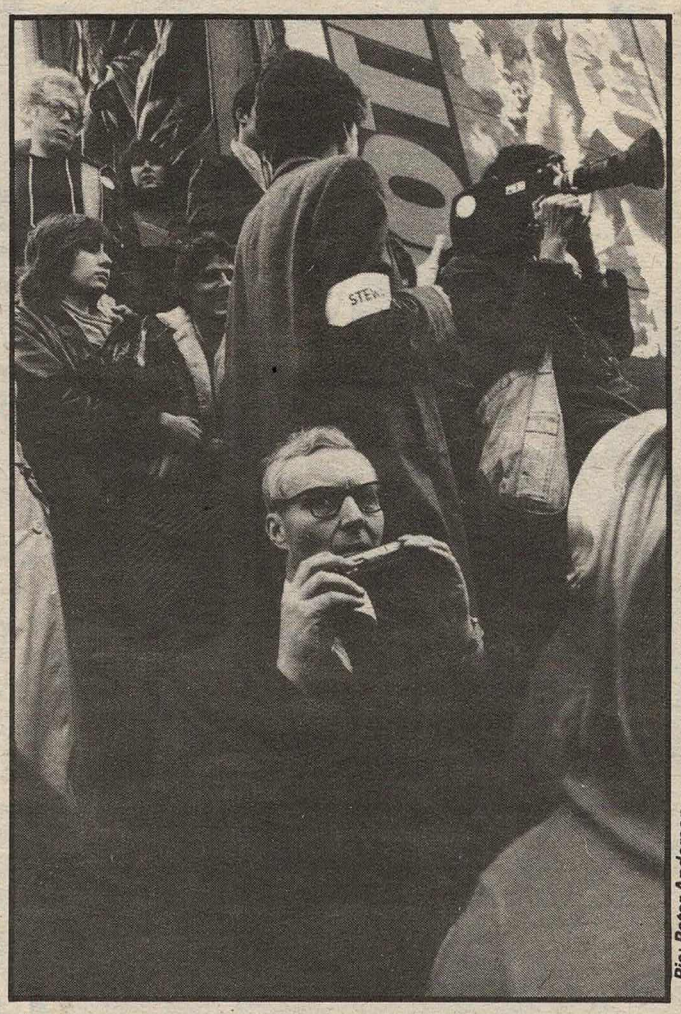
Sad to report the death of **Bobby Lester,** at age 50, from cancer. Lester was lead vocalist with one of the greatest doo-wop vocal groups, **The Moonglows**...

Phew. We can all relax again with the news that 'Rod Stewart To Retire' rumours have proved somewhat exaggerated. He'll be concentrating on film work but will still do live work here and in the US when he can be bothered. At the lad's recent Munich appearance, meanwhile, the promoter's supposed to have installed a row of golden chairs on a 30 metre long red velour carpet right in front of the stage. Safely cordoned off from that notoriously unreliable gang 'the public', these seats sold at 250 dollars each for which you got a running buffet, including champagne naturally, served at antique tables. How good to see that old Rodders hasn't completely lost touch with reality...

Despite some official denials, don't be surprised if forthcoming **Dexy's** product bears production credits to one **Bryan Ferry**...

Pic: Peter Anderson

Daft haircuts of our time, part two. Revillos roadie Mitch attempts to outshine his boss Eugene with the aid of the ever-present fan needed to keep the absurd barnet upright. Said Mitch: "Yeah, the fan is a bit of a bind, but some of us prefer to sacrifice comfort for style."



Pic: Peter Anderson

Yes, backstage was the place to be at the recent anti-nuke rally in Trafalgar Square. Seen limbering up on his harmonica before his show-stopping set is Tony 'Big' Benn. Tone, formerly with Michael's Footstompers, is currently rehearsing with his new band. This latest combo is as yet unnamed but inside info leaked to Fleet Street suggests the most popular moniker is Tony Benn and The Threat To Democracy. The Threats will make their live debut in the new year at a mammoth open air gig supporting Special Conference, The Block Votes and up-and-coming new wave band Militant Activists. Rumours that mod revivalist Denny Healey has pulled out of this gig are as yet unconfirmed.

WE CAN now reveal that Selectress **Pauline Black** has secretly married live-in lover **Tel,** who works on the night shift at Rolls Royce. And former Selectoids **Des Brown** and **Charlie Anderson** have linked up with original Specials drummer **Silverton** (just Silverton)...

After their Lyceum encore **The Buzzcocks** responded to yet more shouts for more by doing a **Who** and thrashing their equipment, albeit with a gentlemanly rather than lunatic style of attack. Yet could even this compensate for the sense of loss felt by all present, following the non-appearance of **Nina Hagen,** advertised as support act. CBS say she was never confirmed anyway, and was only due here to film an *OGWT* slot. Undaunted, no less than two people stormed the box office to demand their money back — but only in very quiet voices, and they didn't press the point...

And now over to Buenos Aires where cuddly **Demis Roussos** found himself summoned to the local police station after complaints from furious Luna Park Stadium-goers **(Pepe** and **Dolores Luna Park Stadium-goer,** actually) that the fat fool wasn't really singing at all, but carelessly lip-synching to his most popular recordings. We await the outcome, and we're just positive that you do too...

Fact (-ish): **Billy MacKenzie, The Associates** singer, has been struck down by a mystery infection, is unable to sing, and all Associates gigs are cancelled until further notice...

Hard luck stories, number one. Latest mishap to befall **The Stranglers** is the theft of all their gear — and that means all, right down to **Dave Greenfield's** custom-built keyboards — half-inched from their van (the van went too but was later recovered) after a show at New York's Ritz, in the early stages of the band's US tour. Not only that, but the tour's had to be shortened anyway so's **JJ** can face his "incitement to riot" charges in France at the end of the month, result of those disturbances at Nice University last spring. Being fairly optimistic about the outcome, the group plan a Christmas gig in London — although as their agent says: "It would be unwise to take anything for granted because they must be the world's unluckiest band". So unlucky we're not even going to throw in a gratuitous insult...

Hard luck stories, number two. **The Cure** have suffered a trail of disasters on their European jaunt, including the following: having their truck impounded before boarding the ferry to Sweden, a van breakdown in Belgium, a badly injured roadie in Herrenthout, a PA blow-up in Utrecht when someone poured beer over the amps, a brawl with Brussels barmen (they'd accused the band's sound man of being under age when he is in fact 31) which led to producer Mike Hedges going to hospital in need of 18 stitches, and, last weekend, the hospitalisation of their driver due to pulled back muscles. Incidentally, at all those Cure college dates just announced, the general public will be admitted. Mind how you go...

NME NEW MUSICAL EXPRESS

EDITORIAL
3rd Floor
5-7 Carnaby Street
London W1V 1PG
Phone: 01-439 8761

EDITOR
Neil Spencer

Deputy Editor
Phil McNeill
Features Editor
Tony Stewart
News Editor
Derek Johnson
Associate Editors
Charles Shaar Murray
Monty Smith
Production Editor
Stuart Johnston
Special Projects Editor
Roy Carr

Staff
Paul Rambali
Max Bell
Danny Baker
Paul Morley
Adrian Thrills
Chris Bohn

Design
Caramel Crunch

Photography
Pennie Smith
Anton Corbijn

Contributors
Nick Kent
Fred Dellar
Tony Parsons
Julie Burchill
Angus MacKinnon
Chris Salewicz
Bob Edmands
Lester Bangs
John May
Penny Reel
Andrew Tyler
Ian Penman
Andy Gill
Paul Du Noyer
Graham Lock
Gavin Martin
Cynthia Rose
Vivien Goldman

Cartoons
Tony Benyon
Ray Lowry

Research
Fiona Foulgar

New York
Joe Stevens
(212) 674 5024
Mick Farren
Richard Grabel

ADVERTISEMENT DEPT.
Room 2529
Kings Reach Tower
Stamford Street
London SE1 9LS.

Ad Director
Percy Dickins
(01) 261 6080
Ad Manager
Peter Rhodes
(01) 261 6251
Classified Ads
(01) 261 6122
Live Ads
(01) 261 6153
Ad Production
Brian Gorman
Pete Christopher
(01) 261 6207

Publisher: Eric Jackson

IPC Magazines Ltd.
Production of any material without permissio strictly forbidden.

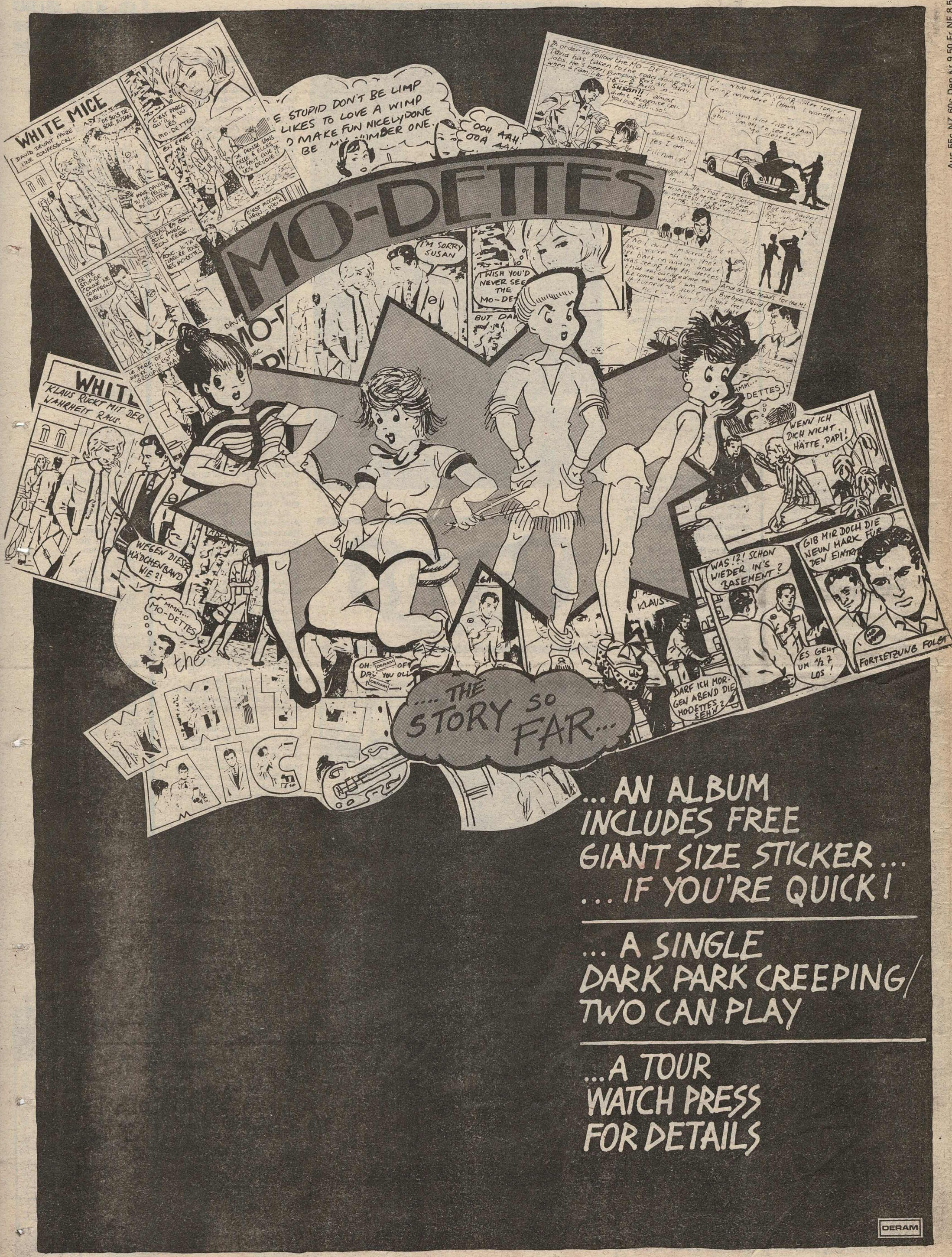
BETTER BADGES

This Last Week		
1.	(2)	Dead Kennedy's — Cambodia 20p
2.	(1)	Dead Kennedy's 20p
3.	(3)	Joy Division — Closer 20p
4.	(4)	Jam — Start 20p
5.	(6)	Crass — Anti War 20p
6.	(7)	Killing Joke — Requiem 2...
7.	(9)	Crass — Man Made 20p
8.	(-)	CND 20p
9.	(-)	Ant Music 20p
10.	(5)	Joy Division 20p

NEW RELEASES
20p Girls At Our Best, Brian Brain, The Demons, The Meteors, The Petticoats, This Heat, New Cabaret Voltaire, New Essential Logic, Scientist, Plasmatics, New Ubu, Spectres, New Fad Gadget; Gregory Isaacs — Poor & Clean. Jam Start; C30, C60; C90 Go; Tea Set; Martian Dance; Fad Gadget; Pere Ubu; Plasmatics; The Spectres; Digital Dance; Rev-Up; Delta 5 Mind Your Own Business; Lemon Kittens; The Beat Just Can't Stop It; Magazine Correct Use Of Soap; Androids of Mu. Sector 27. Weapon Of Peace, Martian Dance, Zounds, Delta 5, Chords, Futurana, Martha & The Muffins, Crass — Anti War, Crass Man Made Power, New Killing Joke, Liliput, Spizz — Central Park, Piranhas, James Blood-Ulmer — Blood.

ADD 10p P&P FREE LIST
286 PORTOBELLO RD
LONDON W10 0K

Published by IPC Limited, Kings Reach Tower, Stamford Street, London SE1 9LS, at the recommended maximum price shown on the cover. Editorial and Advertisement Offices: Kings Reach, Stamford St., SE1. Printed in England by EMAP Provincial Newspapers Limited, Kettering, Northants. T.U. Registered at the GPO as a newspaper. Sole Agents. Australia and New Zealand, Gordon & Gotch (Asia), South Africa, Central News Agency Ltd., East Africa, Stationary and Office Supplies Ltd., Publishers.


WHITE MICE
MO-DETTES
...THE STORY SO FAR...
...AN ALBUM INCLUDES FREE GIANT SIZE STICKER... ...IF YOU'RE QUICK!
...A SINGLE DARK PARK CREEPING/ TWO CAN PLAY
...A TOUR WATCH PRESS FOR DETAILS
DERAM